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Report
on
The Search for Hindi Manuscripts
in the Punjab
1922-1924

BY **5975**
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Out of these authors, only 25 may be taken as belonging to the Punjab proper, 55 belong to other places and 39 whose place of residence could not be ascertained. Operations were started at only 3 centres, *viz.*, Kangra, Patiala and Narnaul. The places visited and manuscripts noticed in important places are given below :—

Kangra (18) ...	1. Kangra ...	} 18
	2. Guler ...	
	3. Jwalamukhi ...	
	4. Nadaun ...	
Patiala (103) ...	1. Mohindra College Library, Patiala ...	46
	2. Patiala City ...	21
	3. Jullundar ...	} 17
	Ambala ...	
	Phagwara ...	
	Kapurthala ...	
	4. Rahon ...	22
	5. Nawan Shahar ...	6
	6. D. A. V. College Library, Lahore ...	10
Narnaul (98) ...	1. Narnaul ...	74
	2. Mohindra Garh (Kanaud) ...	8
	3. Singhana, Shekhawati (Jaipur State) ...	16

Of the authors noticed nearly 70 per cent. flourished between 1600-1900. No author was noticed prior to the 15th century. As far as the dates of composition of works noticed could be ascertained, nearly 50 per cent. were composed during 17th, 18th and 19th centuries thus :—

Century.	14th	15th	16th	17th	18th	19th	20th	Unknown or doubtful.	Total.
Authors noticed	1	3	19	37	26	9	24	119
Manuscript composed	...	10	2(11)	34	45	35	18	75 (66)	219

The subject-matter of the finds may be classified as follows :—

1. Erotic Poetry	...	शृंगार	...	14
2. Rhetoric	...	अलंकार	...	13
3. Prosody	...	छन्द	...	7
4. (a) Music	...	संगीत	...	2
(b) Drama	...	नाटक	...	2
5. Epic poetry	...	पुराण	...	25
History	...	इतिहास	...	7
Romance	...	कथा	...	6
6. Philosophy	...	वेदांत	...	22
Renunciation	...	वैराग्य	...	3
7. Didactic	...	नीति उपदेश	...	42
8. Devotion	...	भक्ति	...	30
(Hymns and religious topics)	...	स्तुति	...	
9. Special subjects :—				
(a) Medicine	...	वैद्यक	...	23
(b) Astronomy and Astrology	...	ज्योतिष वा रमल	...	11
(c) Veterinary Science	...	शाखिहोत्र	...	1
(d) Miscellaneous	1
10. Collections (Anthologies) Commentaries.	...	संग्रह	...	10

III. When the work was entrusted to me by the end of October, 1921, the idea was to confine the search operations to the Simla and Kangra Hills States in the beginning and to extend them to the Hindi-speaking cis-Sutlaj districts ultimately. For the sake of convenience, Kangra was chosen as the place to start from and it was expected that the place would yield a rich harvest of new finds but for various reasons, progress made was very discouraging. Only 18 manuscripts could be noticed in the course of 3 months and none of these were of any outstanding merit. Old Sanskrit

works were met with in abundance but Hindi manuscripts were few and far between. What with the apathy of the public, ignorance or suspiciousness of the owners of manuscripts, and the inclemencies of the weather, as well as the indisposition of the agent, progress was so slow that it was decided to shift the activities to the south-eastern Punjab. There were several Dādūpanthi Mathas (monasteries) in Hariānā, (Bhivani and Narnaul) and it was hoped that the Math Libraries might hold better prospects. Patiala and Narnaul were chosen as centres, the former as the State Library was reputed to have a very good collection of Hindi manuscripts and the latter as there are several well-known Dādūpanthi places of interest in the tract. The expectations were more than fulfilled as 46 manuscripts were noticed in the Mohindra College Library, Patiala, during a period of 6 weeks and 64 manuscripts in Narnaul during the same period.

The discovery of Mati Rām's Alankār Panchāsikā (अलंकार पंचाशिका) in the Mohindra College Library and that of Vṛtta Kaumudī or Ohhandasar Pingal (वृत्त कौमुदी वा छन्दसार पिंगल) at Narnaul is an event of first-rate importance and is an ample justification, if any is needed, for the search of Hindi manuscripts.

IV. Appendix I of the report contains bibliographical and critical notes on authors arranged alphabetically along with notices compiled from the manuscripts.

Appendix II deals with manuscripts for which it has not been possible to trace the names of authors.

Appendix III gives a list of authors arranged alphabetically, with particulars regarding their residence, time and works, etc.

Remarks in the nature of literary criticism or historical merit have been made in the critical and bibliographical notes in appendix I, but it will be useful to make a note of

some of them here as there are special points of interest connected with them in the finds of the period under report.

1. Alī Basik Govind, author of the rhetorical treatise, Govindānandghan Guṇālankār (No. 2, Appendix I). According to the manuscript, the author belonged to Jaipur but subsequently settled down at Brindaban after he had become a devotee of the Nimbārka sect of the Vaishṇavas. He was a Toni by caste and was a disciple of Hari Vyās (हरि व्यास). His father's name was Sāligram, mother's Guman, and brother's Bālmukand. The *guruparampara*, i.e., the chronological order of the Gurus, of the sect according to the manuscript, is as follows :—

1. ~~Srinivās~~, 2. ~~Vīṣṇu~~, 3. ~~Purushottām~~, 4. Vilāsachārya,
5. Śrīswarūp, 6. Mādhvāchārya, 7. Balbhadra, 8. Padma,
9. Śyāma, 10. Śrigopāla, 11. Kṛpā, 12. Deva, 13. Sundar Bhaṭṭa,
14. Padmanābha, 15. Upendra, 16. Rāmchandra, 17. Bāwan (Vāman),
18. Kṛṣṇa, 19. Padmākar, 20. Awani, 21. Bhūmi, 22. Mādhava,
23. Śyāma, 24. Gopāla, 25. Balbhadra, ~~26. Gopāla~~
- ~~27. Kṛṣṇa~~ Bhaṭṭa, 28. Gangal (Gagal Bhaṭṭa),
29. Kashmar Keso (Kṛṣṇa Kashmar), ~~30. Sāli Bhaṭṭa~~
31. Hari Vyāsdeva, 32. Parasu Rām Deva, 33. Hari Vansa
- (Deva), 34. Nārāyan (Deva), 35. Govinda.

Pandit Rādhā Charan Goswāmī, to whom a reference was made, says that according to Bhakta Kalpadruma (भक्त कल्पद्रुम) composed by Rājā Pratāp Singh of Padraunā, district Gorakhpur, the *guruparampara* is slightly different. Originating from Hansa (Brahma) Bhagwān, the Sanakas, Nārada Muni, Nimbārka Swāmi, the list goes on as in the text from 1 to 9 when Balbhadra is given. After Upendra (15), there is Chandra perhaps the same as (16) Ramchandra; 20 and 21 are given as Śrawan Bhaṭṭa and Bhūr Bhaṭṭa. After Gobinda we learn from the above source, the Gurus that follow are Gobindsaran, Iswarsaran, Nimbārkasaran,

Vrajarājasaran, Gopeswarsaran and Ghanasyāmsaran whose disciple is now on the *gaddi*. The seat of the Gurūs is now at Salemābād Kishangarh (Rājputāna).

2. Amolak Kavi (No. 4, Appendix I), a new author whose Sati-Stuti or Khawās Khān kī kathā has some historical value. The plot of the story is rather a confused one, but as far as can be made out, Khawās Khān, who was perhaps born of one of the disgraced queens of Śer Śāh Sūr, Emperor of Delhi (1540-1545 A. D.), and was the chief of Bayānā (Bharatpur), incurred the displeasure of Salīm Śāh Sūr (Jalāl) who succeeded Śer Śāh as he gave refuge to a banished minister of the Emperor. Khawās Khān seems to have fought bravely for his protege but was later on played into the hands of the Emperor and his unworthy son allowed himself to be won over by royal favours instead of avenging his father's death. As he was returning to his palace, he was so cut to the quick by the reproaches heaped on him by his mother that he destroyed himself at the very door steps of the palace. The poet speaks highly of the mother who is described as Sati. History, however, does not throw much light on the story. All we know is that Khawās Khān was a famous general in the reign of Śer Śāh, who sided with Ādil, the elder son of Śer Śāh; his younger son, ~~Salīm~~ ascended the throne under the title of Salīm Śāh.

3. *Anāth Dās*, author of Vichārmālā (No. 7 "a" and "b" of Appendix I). He appears to be Dādūpanthī Rāmsnehi Sādhu who flourished in the beginning of the 19th century. Two works of this author have been noticed in the previous Reports, viz., Rāgaratnāwalī (रागरत्नावली)—*vide* 129 (A) Report 1906-1908, and Vichārmālā (विचारमाला)—*vide* 129 (B) of the Report 1906-1908 and No. 7 of 1909-11 Report. The Reports do not all agree as regards the date but 1726 Samvat has been taken as the date of the Vichārmālā. The two manuscripts now found tally except in the date couplet.

One gives 1726 and the other 1732. 1909-11 Report gives 1726 and 1906-1908 gives 1803 (1746 Samvat), which does not seem to be correct. According to the Misra Brothers (Vinod) Anātha Dās was a Vaishnava born in 1716, whose poetical period is taken as 1742. It is a pity extracts from the manuscripts are not given in the 1906-1908 Report. The manuscript found in the D. A. V. College Research Library gives 1732 as—

सत्रह से बत्तीस सम्बत् माघ शुभ
मों मति जिती कबीस तिती बरनी परगट करी ॥

whereas the Narnaul find gives 1726 as—

सत्रह से छब्बीस संवत् माघ शु मास शुभ
मो मति जितिक हुतीस तैतिक बरनी प्रकट कर

4. *Chaturbhuj Dās*, author of *Madhu-Mālātī kī kathā* or *Bāt* (मधु मालती की कथा) (No. 19, Appendix I). According to Reports, there are two writers of this name, one a disciple of Hita Harivansa and the other a Nigam Kāyastha of Rājputānā (*vide* Search Report of 1902). But the Vinod attributes 3 works, *viz.*, (1) *Madhu-Mālātī*, (2) *Bhakti-Frasād*, and (3) *Dvādsavansa* to Chaturbhuj Dās, son of Kumbhan Dās, and disciple of Vitthalnāthjī (1625), page 479, 1906-08 Report, ~~however, makes the author of (2) and (3) different from the~~ *Ashtachhāp* (अष्टछाप). There is thus some confusion which the future course of search might clear up.

5. *Chintāmani Tripāthi*, author of *Bhāshā Pingala*, (No. 21 of Appendix I). See below under Bhushana, etc.

6. *Dās Kavi* (*Bhikhārī Dās*), author of *Kāvya-Nirṇaya* (No. 22 of Appendix I). According to the manuscript (काव्यनिर्णय) the author wrote this treatise on Hindi Prosody in 1803 under the patronage of Mahārāj Kumār Bābū Hindūpati Sāhi of Arwar, *vide* No. 61 of Report 1903. Vivarana mentions two poets of the name of Bhikhārī Dās, both Kāyasthas, one, a resident of Partābgarh (Oudh) (1792), and the other of Bundelkhand (1799). The latter is described

as a great poet, first under the patronage of Kunwar Hindupati of Bundelkhand and later on, under that of Mahārāj Uditnārāinsingh of Benares. This is based on the authority of Śiva Singh Saroja and Dr. Grierson but the Misra brothers have given some strong arguments in favour of Bhikhārī Dās, being patronised by one Kunwar Hindupati of Arwar (Partābgarh). This view seems more plausible and there is nothing against holding that there was only one Bhikhārī Dās and that of Arwar, who also composed Vishnu Purān Bhāshā and Sataranj Satika (*vide* No. 27 (a) and (b), Reports 1909-11).

7. *Deva Kavi* (No. 24 of Appendix I). The poet is the famous Deva Kavi of Etāwāh who flourished in the 18th Century. The works noticed are (1) Prempachīsī, (2) Krishṇa Charitra or Devacharitra, (3) Devamāyāprapanch or Devamāyāmohaviveka (देवप्रपंच-देवमायामोहविवेक). The first, *i.e.*, Prempachīsī, appears to be identical with the Premdarsan noticed as No. 64 (a) of 1909-11 Report or the Premdarsan-pachīsī of the Hindi Navaratna (*vide* pp. 226-228, Gangāpustakamālā Series, second edition). The second, *i.e.* Krishṇa-charitra or Devacharitra describing the exploits of Lord Krishna, has been noticed previously under the name of Krishṇagunakarma-sukshmasadan (कृष्णगुणकर्म सूक्ष्म सदन) (*vide* No. 105 of 1904). The texts agree but the title of the manuscript is clearly given as Devacharitra. The third, Devamāyāprapanch or Devamayāmohaviveka, dealing with the eternal struggle of Good and Evil from the philosophical and ethical point of view has been noticed previously as a drama in 6 cantos dealing with the spiritual knowledge of the Kavi Deva, *vide* No. 35 of 1904 Report and also Hindi Navaratna page 224.

8. *Haricharana Dāsa* (No. 36 of Appendix I). Two manuscripts of the author's commentary on the well-known rhetorical work, Bhāshābhūshan of Mahārāja Jaswant Singh of Mārwar (1717), have been noticed, though one of them is

styled as Chamatkārachandrikā. The commentary of Bhāshā-bhūṣhana has been reported previously, *vide* No. 47 of 1906-08, but the author is described as Haridāsa a Brāhmaṇa of Bāndā. All the 3 manuscripts contain the identical couplet giving the date of composition as 1834.

संवत् ठारह सौ बितै तापर चौतिस जान } (No. 36 (α) and (b))
टीका कीन्ही पूस दिन गुरु दसमी अवदान

संवत् ठारह सौ बितै तापर चौतिस जान } (No. 47 of 1906-08)
टीका कीनौ पूस दिन गुरु दसमी अवदान

The Vinoda (p. 827) mentions (1) Bhāshā Bhāgawat, (2) Gyāna Satsai, (3) Bhagawadgitā Bhāshya, and (4) Rāmāyaṇa as works of Haridāsa, Brāhmaṇa of Bāndā, in addition to the commentary on Bhāshābhūṣhana (*vide* Vinoda, page 762, Gangā Pustakamālā edition). 1906-08 Report mentions one Haricharana Dāsa as author of Kavivallabha (1835) and Sabhāprakāśa (1841), No. 255 (α and β), and another Haricharana Dās, a Brāhmaṇa of Champur who flourished about 1834. Future research may throw light on the identity of these names.

~~One Hari Dāsa of Didwānā, Jodhpur, (No. 37 of Appendix I). 9 manuscripts of this author have been found but from none can anything be traced about his time and residence. Local tradition, however, has it that Swāmī Hari Dāsa belonged to Didwānā (Jodhpur) and died in 1595 Samvat. From the Reports of 1902 and 1905, we know of Swāmī Hari Dāsa who founded the sect of Niranjanī Sadhūs and whose disciple was Pitāmbara Dāsa (*vide* No. 64 of 1902 and 47 of 1905). Several others of this name are mentioned but it is not possible to identify them.~~

10. Hemarāja (No. 40 of Appendix I). He is a Jaina author who composed a metrical translation of the Bhaktāmara Stotra (भक्तामरस्तोत्र) of Mānatunga Sūri *alias* Manatungācārya. One Hemarāja is mentioned as the patron of the writer of Bhaktāmara (Bhaktāmaraji kī Bhāshā) but nothing is given about the author or his time. Vinoda describes Hemarāja as

author of *Nayachakra* and *Bhaktastotra* (*Bhaktāmara bhāshā* and *Panchāsikāpravachanikā* (पंचशिका प्रवचनिका) who was born in 1660 and whose poetical period has been taken as 1684. (*vide* p. 468 and p. 420, Part II of *Gangā Pustakamālā* Series). Pandit Hemarāja is, however, described as a well-known Jain author who flourished between 1675 and 1725, and who wrote the following works :—

- | | |
|---|--|
| (1) <i>Panchāsikā Satika</i> or <i>Vachanikā</i> (1709) | } <i>Vide</i> History of
Jain Literature
by Nāthū Ram
Premi, in <i>Jaina</i>
<i>Hitaishī</i> , January,
1917, and <i>Jaina</i>
<i>Hitaishī</i> , 1911,
p. 56. |
| (2) <i>Pravachana Sāra Tikā</i> ... | |
| (3) <i>Bhāshā-bhaktāmara</i> ... | |
| (4) <i>Gommatsar kī sankshiṭṭa vachanikā</i> ... | |
| (5) <i>Nayachandravachanikā</i> (1724) ... | |
| (6) <i>Chaurāsibola</i> , and <i>Swetāmbara mata</i>
khandana. | |

11. *Jagannātha*, author of *Mohamarda Rājā kī kathā* (No. 42, Appendix I). This author has been mentioned in the *Vinoda* (page 669) as author of *Mohamarda Rājā kī kathā* but the date of composition has been given as 1776 as against 1772 given in the manuscript under notice. *Vivaraṇa* mentions one *Jana Anāth Bhāṭa* who flourished about 1726 under *Rājā Makaranda Bundelā* and who wrote (1) *Saivasāra Upadeśa* (*vide* No. 131, Report 1909-11), and (2) *Mohamardana Rājā kī kathā* (*vide* No. 214, Report 1902), and the new edition of the *Vinoda* (*vide* page 500, Part II, *Gangā Pustakamālā*), (3) *Vichāramālā* noticed as No. 265 in the Report of the *Sabhā* for 1906-08 and (4) a drama styled 'Prabodha Chandrodaya' have been attributed to *Jana Anāth*. The author of *Vichāramālā*, according to the *Vivaraṇa* was born in 1716 and was a *Sādhū*, disciple of *Mauni Bābā*. There is thus some confusion about the identity of this author which requires to be removed.

12. *Jinasingh Sūri*, author of *Sīabhadracharitra* (No. 48 of Appendix I). He is a new Jain author who composed this work in 1678, describing the conversion of *Śrenika*, King of *Rājagriha* (Magadha). According to Indian History, *Srenika* was another name of *Bimbisāra* of *Magadha* who

was a contemporary of Buddha. Of course Jainas and Bauddhas have been vying with one another in claiming princes as belonging to their faiths but history is silent as to the names of the son and minister of Śrenika given in this work.

13. *Jodharāja*, author of Hammira Rāyasā (No. 49 of Appendix I). It is the first time that the work has been noticed though it has been published by the Sabhā. The date of composition is clearly given in the manuscript as 1855 according to the couplet:—

सेवत अठारह सै प्रगट कहे पंच पंचास
माघ शुक्ल तृतीया सुतिथि जीव वार गुण वास

but in the Vinoda 1784 has been taken as the date on the authority of the couplet—

चंद्र नाग वसु पंच गिनि सेवत माघव मास
शुक्ल सुतृतीया जीवजुत बा दिन ग्रन्थप्रकास

and this is not found in the manuscript now noticed. Dr. Grierson had taken 1420 but was not sure and Bābū Syāma Sundara Dāsa has fixed 1765 on the basis of the information supplied by the Mahārājkumār of Khawā (Rāo of Khawā). The couplet gives 1885 as the date of composition which is 30 years ahead of the time actually accepted. There are other textual differences which deserve serious comparative study. The present text is fairly correct.

14. *Jugati Bāi*, author of Tila Śataka (No. 50 of Appendix I). The author and his work have been noticed for the first time but nothing is known about the author or the time when the work was composed. But the author appears to be a high class poet who has written 102 couplets, describing the mole on the cheek of the beloved, all with the grace and ease of a master of Brajabhāshā.

15. *Kavīndrāchārya* (Saraswatī) (No. 53 of Appendix I). This scholarly author was noticed before (*vide*

No. 276 of 1906-1908 Report) as well as the work *Yogavasishṭhasāra*, giving a gist of the leading doctrines of the *Yogavasishṭha* but nothing is known about the date of composition which is here given as 1714.

संवत् सत्रह सौ वन्यौ चौदह उपर वर्ष फाल्गुन वदी एकादशी भये (.....) हर्ष
Kavindra *alias* Saraswatī has been described as a resident of Benares and as the author of *Samarasāra* which has been considered in the *Vinoda* as the work of the author of *Yogavasishṭhasāra*. The two seem to be identical.

16. *Keśo Dāsa*, author of *Vara Amarasīng* (No. 55 of Appendix I). A new author who has given in his "*Vara Amarasīng*" an account of the victory of Rājā Amara Singh (of Patialā) over the turbulent Bhāttis of Bhāttianā. *Keśo Dāsa* was patronised by Rājā Amara Singh (कई बेर स्याले और पगड़ी पहनाये है) who ruled between 1822 and 1838. Mahārājā Gajasingh who came to his aid in his expedition against the Bhāttis was the Rājā of Bikāner (1812-1843) according to Todd's *Rājasthān*. The poet describes how Rājā Amara Singh conquered Bhatindā, Bassi, Saifābād, Māler Kotlā, Bijor (part), Sirmaur, etc. As a poet, the author is only a mediocre but the work has considerable historical value and a closer study might throw light on many a dark passage in the chaotic history of that period.

17. *Kṛishṇa Kavi*, author of *Viduraprajāgara* (No. 56 of Appendix I). This author has been previously noticed, *vide* Reports 1901, 1904, 1905, and 1906-08. There is, however, a difference in the dates of the composition of the work under notice. According to the manuscript, this Hindi translation of the *Vidurnīti* of the *Mahābhārata* was composed under the command of Rājā Mal (Ayamal) in the year 1798, whereas from the Reports of 1905 and 1906-08 (*vide* No. 7 of 1905 and No. 63 (b) of 1906-08), 1792 is given as the date of composition.

According to the *Vivarāṇa* (the Search Reports) *Kṛishṇa Kavi* was a *Saṇādhya Brahmana* of Bhānder near Orchhā

(Bundelkhand), who flourished about 1775 and was a disciple of the poet Bihārī, whereas the Vīnoda ascribes the Dharmasamvāda (noticed as No. 8 of 1905 and 63 (a) of 1905-08) only to Krishna of Orchhā but the commentary on Bihārī's Satsai (बिहारीसत्सईटीका), *vide* No. 52 of 1901 and 129 of 1904, and Viduraprajāgara are both mentioned as the works of Kṛishṇa (a Māthur Brāhmaṇa of Mathurā and of Kakor family) said to be the son of the poet Bihārī and patronised by Rājā Ayamall, the Minister of Rājā Sawāi Jai Singh of Jaipur. 1909-11 Report mentions another Kṛishṇa Kavi Bhaṭṭ, who wrote "Sāmbhar Yuddha" and who was patronised by Rājā Sawāi Jai Singh of Jaipur (*vide* No. 301). There is obviously some confusion and it stands to reason that the author of the commentary on Bihārī's Satsai and the Viduraprajāgara is one and the same person (patronised by Rājā Mall or Ayamall) who also wrote Sāmbhara Yuddha, and the author of Dharmasamvāda was the Sanādhya Brāhmaṇa of Bhandar near Orchhā.

18. *Matī Rāma*, author of Alankāra Panchāṣhikā and Chhandasāra Pingala (No. 64 of Appendix I). Please see page 4.

19. *Nanda Dāsa* (No. 72 of Appendix I). Four works of this famous poet and devotee have been noticed :—

(1) Adhyātmapanchādhyāyī.

(2) Rāsapanchādhyāyī, two manuscripts, (*vide* 69 of 1901 and 200 of 1906-08).

(3) Rūpamanjarī (*vide* No. 301 of 1906-08).

(4) Virahamanjarī (*vide* No. 208 of 1909-11 and 70 of 1902).

Out of these the only new find is (1) which sings the praises of Lord Kṛishṇa's life and his love for his devotees. Rūpamanjarī which has been reported to be the work of another Nanda Dāsa (*vide* No. 301 of 1906-08) should, in the absence of any conclusive evidence to the contrary, be taken as the work of the Nanda Dāsa of और सब गडिया नन्ददास जडिया fame.

It may be noted that Mānamanjarī, Virahamanjarī, Rāsa-manjarī and Anekārthamanjarī have all been composed by him. This work describes how a beautiful princess of a South Indian Rājā (Dharmavīra) was heart-broken on being married to an unworthy husband but she attained supreme bliss when through the advice of her friends she devoted herself to the love of the Lord. Nanda Dāsa reported as the author of Rājanīti-hitopadesha (*vide* 1906-08 Report) may be different from the author of Rūpamanjarī which ranks along with the other high class works of the well-known brother of Goswāmī Tulasīdāsajī and disciple of Vitthalanāthajī, who was included in the “Ashtachhāpa” and who flourished about 1623 and wrote about a dozen of works mostly on devotional subjects.

20. *Nainasukha* (Nayanasukha), author of Vaidyamahotsava (Manotsava) (No. 75 of the Appendix I). The author and his work have been noticed before (*vide* No. 34 of 1900, 155 of 1903, 133 of 1904, and 214 of 1909-11). The author is said to be the son of one Keśavarāja (Keśo Dāsa in the present text) of Sirhind (Sinhnād in the text). This treatise on medicine which is styled indifferently as Vaidyamahotsava or Vaidyamahotsava differs in some material points from the earlier finds. There is no date couplet in the present text, the title of the book is different and the place of residence is given as Sinhnād as compared with Sahinand.

1900-11 Report	अंक वेद रस मोहिनी शुक्ल पञ्च शुभ तास तिथि द्वितीया शृगुवारि युत पुष्य (न्य) चंद्र प्रकास
1900 Report	अंक वेद रस मेदिनी (रविमेदिनी) सुकल पुष्य चैत मास तिथि द्वितीया वार शृगु पुनि पच्छिम चंद्र सुप्रकास
1909-11 Report	वैद्य मनोत्सव देखिकै सकल ग्रंथ परकास केशराज सुत नैन सुख भासा किया विलास
Present Report	वैद्य महोत्सव नाम धरि देखि ग्रंथ सुप्रकास केशवराज सुत नैन सुख श्रीवधर्म निवास

1909-11 Report सुभ नगर सहिन्द में अकबर साहि नरिंद

Present शुभग नगर सिहन्द में अकबर साहि नरिंद

21. *Pohakara* (Kavi), author of *Rasaratna* (No. 81 of Appendix I).

The author and his work have been noticed previously (*vide* No. 208 of 1906-08, and 48 of 1905). *Rasaratna* is a romance in tolerably good verse, describing the falling in love of Rambhāwatī, daughter of one Vijayapāla, Rājā of Champāwatī with Shūrasena, Prince of Vairagarh (Sūra Kumāra in the Vinod) in her dream and their final meeting after adventures and the marriage. The work has been composed in 1673—

एक सहस्र ऊपर पैतीसा सन रसूल जो मुरकन दीसा

अग्नि सिंधु रस इंद्र प्रमाना सो विक्रम संवत ठहराना

The poet has given an account of his family (*Vanśa-parichaya*) according to which one Śrīniwāsa, son of Deśarāja, a Kāyastha, settled in Pratāpapur, founded by Rājā Pratāpa Rudra. In this family, Benīdāsa, grandfather of the poet (*vide* Bain of 1905 Report), had 2 sons, Pratāpamal and Mohanadāsa (1905 Report mentions one Harivanśa also) and Pohakara was the eldest of the 7 sons of Mohanadāsa (Pohakara, Rāghava, Ratan, Murlīdhara, Makaranda Rāi, Sakata Singh and Parasarāi) but the 1905 Report gives the names of the 7 sons of Mohanadāsa in the following order—Pohakara, Sundara, Rāghavaratna, Muralīdhara, Shankara, Makarandarāi and Sakata Singh. Pohakara flourished in the reign of the Emperor Jahāngira.

नूर दीन आदिल बली सवल साहि जहांगीर

नूर दीन गाजी सक बंदी जिहि के राज कथा रस छाही

There is, however, some difference of opinion regarding the locality of the poet. 1906-08 Report gives Pratāpapura, a village in Mainpurī District (U. P.), but 1905 Report gives

Somanātha in Gujrat in Panchāla (Punjab) but Vinoda on page 455 (old Edition) and page 407, Part II (Lucknow Edition) gives Bhunigāon near Gujrat Somanātha.

22. *Pratāpa Singh* (Mahārāja Sawāi), author of *Sneha Vihāra* (No. 86 of Appendix I).

Mahārāja Sawāi Pratāp Singh is well-known as an author of several works noticed in the previous reports (*vide* No. 78 of 1900, 205 (*b & c*) of 1906-08). The work now noticed for the first time, *स्नेह विहार* (*Sneha Vihāra*) describes the love sports of Lord Krishna. It was composed in 1850 according to

संवत् अष्टादश शतक पंचासत् शुभ वर्ष

माघ शुक्ल दुतिया सुतिथि दीति वार मन हर्ष

इति श्रीमन्महाराजाधिराज राजराजेन्द्र श्री सवाई प्रताप-

सिंह जी देव विरचिता स्नेहविहार ग्रंथ संपूरन भू

Mahārāja Pratāp Singh excelled as a poet and as a great patron of men of letters.

23. *Rāmachandra* (Jaina), author of *Rāma Vinoda* and *Vaidya Vinoda* (No. 89 of Appendix I). Two works which can be ascribed to this author have been noticed—(1) *Rāma Vinoda* (राम विनोद), an incomplete manuscript of a treatise on medicine dealing mainly with the diseases of women, and (2) *शाङ्गधर भाषा* otherwise called *वैद्य विनोद*—also a treatise on medicine dealing with the treatment of diseases. In both the author is described as the disciple of पद्मराग or पद्मरंग “इति श्री पं० पद्मराग रामचंद्र शिष्येण विरचितायां श्रीरामविनोदे गुरुष-स्त्री-चिकित्सा संपूर्ण” and “इति श्री वाराणस पद्मरंग शिष्य रामचंद्र विरचिते श्रीवैद्यविनोदे नेत्र-प्रसाधनं कल्प नाम ध्यायं उत्तर खंड संपूर्ण” and in the beginning as युगवर श्री जिन सिंह श्री खरतरगच्छ राजान शिष्य भये ताके प्रगट पद्म कीर्ति प्रधान तिनके विनय बनारसी पद्मरंग गुरुराज रामचंद्र गुरुदेव कू नीके प्रणाम आण (:) *Rāma Vinoda* has been noticed as No. 92 of 1901, 312 of 1906-08 and 244 of 1909-11. It has been described in the 1901 Report

as a short treatise on medicine composed in 1720 by Rāma Chandra Jaina, disciple of Padmarāga (गगन पाणि पुन द्वीप सखि). Vaidya Vinoda now noticed gives as the date of its composition संवत् रस द्वा शप रभ (?) शशि भलो रितु बसंत वैसाख पूर्णिमा. The Emperor Aurangzeb is mentioned in both of these works as

साहनसाह पतिराज तो औरंग साह नरिंद

तासु राज में ये रच्यो भलो ग्रंथ सुख कंद

(वैद्यविनोद)

भरपातो (?) अरु मही बलो अवरिंग स्याह नरिंद

तासु राज भाई हरष सो रच्यो शास्त्र आनंद (Rāma Vinoda—*vide*
No. 92 of 1901.)

The two works have, therefore, to be taken as composed by the same author. As regards the author's residence, 1901 Report describes Rāma Chandra as resident of सकी (Saki) in Bannu (N. W. F. P.)

उत्तर दिस खुरसान वनू देश परधान

सबल भूमि है सर्वदा सकी शहर शुभस्थान

Vaidya Vinoda does not tell us anything except that the manuscript was written at Mamdoh kot (ममदोहगढ़) or Mahmud kot (?). In the 1909-11 Report (*vide* No. 244) Rāma Chandra is described as the son of Keśavadāsa, a Mīśra Brāhmaṇa, resident of Sehra and as flourishing in the reign of the Emperor Akbar महाबलि अकबर साहि नरिंद. The Vinoda (Lucknow edition) mentions राय विनोद (obviously a printing mistake for राम विनोद), as written by one Rāma Chandra Saki of Benares in 1720 and another work of the same name as written in 1620 by a different author of the same name who was a Mīśra (ब्राह्मण) poet and in the older edition (pages 512 and 361) opinion was advanced that the Jaina Rāmachandra may have fathered himself on a portion of the work of an earlier author of the same name, who was a Brāhmaṇa. This is possible but in the absence of any positive proof,

Rāma Chandra Jaina, disciple of पञ्चराग, has been taken as the author of these two works. It is a pity that the manuscript of राम विनोद now found is incomplete.

24. Rāmacharanadāsa (Swāmī), author of—

- (i) चितावली
- (ii) गायन पद (Nos. 91 and 92 of Appendix I).
- (iii) मनखंड ग्रंथ
- (iv) नाम महात्म्य
- (v) राम चरण की वाणी

These 5 works have been noticed for the first time. Swāmī Rāmacharana has been described as the founder of the Rām Sanehi (राम सनेही) sect of Sādhūs, who was the preceptor (गुरु) of Swāmī Nawal Rāma and who lived in Shāhpurā (Rājputānā) (*vide* No. 64 of 1901 Report). Vinoda mentions 6 works under this author, namely (1) अनमै (2) विश्वासबोध (3) जिज्ञासुबोध (4) बानी (5) विश्रामबोध (6) रसमालिका and takes 1849 as the poetical period of the author. Out of these works No. 4 might probably be the रामचरण की वाणी (No. 5) above. Two works, *viz.*, (a) सर्वग सार (b) नवलसागर (*vide* 64 of 1901) have been named under Nawalarāmaji, the disciple of Swāmī Rāmacharana, and 1837 taken as his poetical period. Local inquiries (Mahant Gopāladāsa of Nārnaul) elicited the information that Swāmī Rāmacharana belonged to Didwānā, Jodhpur, and that he lived about 1854, the date found on the title of the bundle containing these works. The date appears to be more plausible considering that Nawalarāmaji was a disciple of Swāmī Rāmacharanaji but it is equally certain that the latter belonged to Shāhpur (Rājputānā) and not Didwānā (Jodhpur).

25. Rāma Kṛishṇa, author of (a) परतीति परीक्षा and (b) प्रेम रीक्षा No. 93 of Appendix I.

Of these two works, परकीर्ति परीक्षा or Lord Krishna's testing of Rādhā's faith (love) has been noticed before (*vide* No. 248 of 1909-11). Prema Parikshā or Rādhā's testing of Krishna's love, is a new find. Both the manuscripts tell us nothing about the author but in 1909-11 Report the author has been identified with Rāma Krishna Chaube *alias* Mānadāsa, who flourished about 1807 and wrote on various phases of Krishna's life (*vide* A to L of 1906-08 Report and 248 of 1909-11). A comparison of the notices of नायिका भेद के दोहे No. 100 G. of 1906-08 with नायिका भेद No. 77 of 1905 shows that the works are identical though the author of नायिका भेद has been taken to be another Rāma Krishna born in 1886 (?) But the two works here noticed appear to be composed by a different Rāma Krishna as the style seems to be different. There is thus some confusion about the identity of this author and he has, therefore, been taken provisionally as a new writer.

26. *Rasāwanda*, author of ब्रजेंद्र प्रकाश (No. 95 of Appendix I).

The author is known previously (*vide* No. 260 of 1909-11) as having composed संग्राम रत्नाकर by the command of Mahārāja Balawant Singh of Bharatpur, but ब्रजेंद्र प्रकाश is now noticed for the first time. It was composed in 1891 on the occasion of विजयादशमी (Daśaharā) and deals with नायक नायिका भेद, *i.e.*, classification of heroes and heroines.

संबन्ध अष्टादश शतक नव्वे एक प्रमान

आश्विन दशमी शुद्ध पक्ष त्यों रविवार बखान and

पाय विजय दशमी सुदिन नृप बलवंत उदार

नज़र गुज़ारन हेत यह कीनौ ग्रंथ तैयार

This work deserves careful study on historical grounds, for the author has given a chronological account of the House of Bharatpur, founded by Badana Singha in 1779 (?).

27. Sewādāsa (Swāmī) author of—

- (i) गुरु मंत्र योग
- (ii) कुंडलिया सेवादास
- (iii) नाम साहाय्य जोग ग्रंथ (No. 99 of Appendix I.)
- (iv) पद सेवादास
- (v) सेवादास ग्रंथमाला

Previous reports mention one Sewādāsa of Karā Mānikpur, who was a disciple of Malūkādās and who lived in the 17th Century (*vide* Nos. 327 (a) and (b) of 1906-08 and No. 288 of 1909-11).

The present manuscripts give no indication whatever about the author but local inquiries tend to show that Swāmī Sewādāsa was a disciple of Haridāsa of Dīdwānā (Mārwar). Against this view may be set the fact that the text of सेवादास ग्रंथमाला now noticed and सेवादास जी की वाणी (*vide* No. 288 of 1909-11) agree fairly in the beginning extracts but not in the end ones, due perhaps to an *आरती* added on perhaps later.

It may be noted that in the author's पद सेवादास, famous devotees and saints like Kabīr, Nānak, Gorakh, Bhartrihari, Gopichand, Farīda, Tulasīdāsji, Raidās, Mirānbāi, Malūkādāsa, Maināwatī, Kānha, Dādū, Haridāsa have been referred to. In the absence of any further proof, Swāmī Sewādāsa may be considered identical with the one noticed in the previous reports. Vinod (Lucknow edition) gives 1821 as the poetical period of this author.

28. *Sivanātha Dwivedī*, author of रसवृष्टि (No. 100 of Appendix I).

Sivanātha is noticed in 1909-11 Report as the joint author (with Kuśal Singh) of नखशिख. The work under notice, *i.e.*, रसवृष्टि is a high class work on Rhetoric (शृंगार) dealing with the beauties of composition, classification of heroes, heroines (नायक नायिका भेद), sentiment, etc. Though रसवृष्टि has not been

noticed before as such but नखशिख, which has been dedicated to Kusal Singh rather than jointly composed by him is either a portion of रसवृष्टि or another edition thereof. (इति श्रीसिरमौर कुशलसिंह विरचितायां रसवृष्टि (रसवृष्टौ) वसन भूषणादिशोभावरनं (वर्णनं) पंचदशमो रहस्य and इति श्री सिरमौर कुशलसिंह विरचितायां नवरसवर्णन रस-वृष्टि समाप्तम्).

A comparison of the manuscript रसवृष्टि with नखशिख leaves no doubt that नखशिख is but a specific part of the larger treatise, for instance the end छंद श्वेत सारी सोहत किरी (?) दार, etc., bears the same number and position in the 15th Rahasya in both the works. It is, therefore, clear that Kuśal Singh was only a patron of Sivanātha. This is supported by Vinod (page 817 of old edition and page 752, Part II, of the Lucknow edition) according to which Sivanātha Dwivedī was a Kānyakubja Brāhman of village Kurasi, district Bārābankī, who was patronised by Thākur Kuśhal Singh Vais of Pawnānyān (district Hardoi). Vinod also mentions रसवृष्टि as composed in 1828. The manuscript, of which the first page is missing, simply bears out these particulars.

In conclusion, I have only to reiterate my faith in the possibility of search operations in the Punjab yielding results of great historical and literary value. The period covered by this report no doubt extended over three years but as has been pointed out, on account of special circumstances work could not be carried on uninterruptedly, so that the agent was at work for only about a year. Search of 58 new authors and 131 new finds is by no means an unsatisfactory record for one year and especially when it is realised that the discovery of single manuscript like that of the Alankārpanchāśikā (अलंकार पंचाशिका) which has practically created a stir in the Hindi literary world, compensates one for a life time of investigation. Besides, it may be remembered that this is the first attempt of the kind in the Punjab. We have only touched the fringe of the problem

as yet. The Kangrā and Simlā Hill States yet remain to be explored. Only test operations have been conducted at Patiālā and Nārnaul and several places in the Sutlaj district reputed to be repositories of Hindi books have not been yet visited. There are throughout the Punjab Sikh Gurdwārās, Dharmashālās or Singh Sabhās, which contain libraries, where works, though in Gurmukhi script, may be noticed. Then in the central, north-eastern and south-eastern Punjab are Jain Bhandārs, of which we have been able to tap only one so far. Of the many Dādūpanthī mathas in the south-east of the province, only one was visited but the other could be successfully tapped. Not only will it be possible to reconstruct much of what is obscure in the literary history of Hindi Literature but it is probable that some light will be thrown on some aspects of the political history of the Province. This should, in my opinion, be considered as the role, which the search for Hindi manuscripts might increasingly play in this province. In the end, thanks are due to the authorities for giving access to the Mohindra College Library, Patiālā, and for facilities given to the agent for preparing the notices of manuscripts and to Pandit Motirām Āchārya of the Model High School, Patiālā, for assisting the agent in various ways. Mahant Gopāl Dāsji of Nārnaul, Śrī Pūjya Śrī Keśar Rishi of Jullundur, Pandit Sāgarmall of Singhānā (Shekhāwātī) and the head of the Research Department, D. A. V. College, Lahore, also deserve special thanks.

Pandit Chhotelāl Trivedi and Pandit Bhagirath Prasād Dīkshit deserve mention for the thoroughness and ability with which they carried out their duties and especially the latter who gave valuable assistance in collecting the material for this report.

Notes on Authors.

No. 1. *Agradāsa* अग्रदास, Samvat 1632, a well-known poet, a Vaishṇava Sādhu of Galtā, Jaipur, disciple of Krishṇadāsa Payohārī and preceptor of Nābhādāsa. He is the author of various works, many of which have been noticed previously. Rāmādhyānamanjārī (रामध्यान मंजरी) here noticed is a devotional work in praise of Rāma—*vide* No. 77 of 1900 Report; also Vinoda, page 366.

No. 2. *Alī Rasika Govindu* (अलिरसिकगोविन्द) composed Govindānandaghana Guṇālankāra (गोविन्दानन्दघन गुणालंकार), a treatise on Hindi Rhetoric, in Samvat 1858. This work has been noticed previously—*vide* No. 122 (a) of 1906-8. The author was a follower of निम्बार्क वैष्णव Nimvārka Vaishnava sect and had settled in Brindāban.

No. 3. *Amaranātha* (अमर नाथ) is a new author whose collection of the poems of Sundar, Ganga, Tulasīdāsa, Bibārī Lāl, Kāśīrām, Mubārak, etc., is now noticed. It was compiled in 1833 but no other particulars about the author are available.

No. 4. *Amolaka* (अमोलक), a new writer whose सतीस्तुति or खवास खॉ की कथा is noticed for the first time. He seems to have flourished about 1700 A. D and appears to belong to Āgrā side.

No. 5. *Ananda Kavi* (आनन्द कवि), the author of कोकसार, a work dealing with sexual science (erotics). It describes the characteristics of sexes and the treatment of certain diseases. It has been noticed previously—*vide* No. 126 of 1906-8 and No. 5 of 1902, dates of the manuscripts being Samvat 1803 and 1791 respectively. In this notice 1881 has been given as the date of composition but this is evidently wrong. No other information is available from the text.

No. 6. *Ananda Giri* (आनन्द गिरि) is a new author whose work Bhāshā Alifanāmā (भाषा अलिफ नामा) is now noticed. As the name implies this short work contains verses beginning with each letter of the Persian alphabet dealing with metaphysical or didactic notions. Nothing is known about

the author except that it was composed at the instance of one Yati Mohan Giri held in high esteem by the author. He seems to belong to central districts of the Punjab. The manuscript is dated 1920.

No. 7 (a) & (b). *Anāthadāsa* alias *Jana Anāth* अनाथ दास उपनाम जन अनाथ. The author and his work विचार माला here reported have been previously noticed—*vide* No. 129 of 1906-08 and No. 7 of 1909-11 reports. The author seems to belong to the Dādūpanthī sect and has written this metrical discourse on morals and effect of good society and ज्ञान at the instance of his friend, Narottam Purī. Two manuscripts of this work have been noticed and one of them gives Samvat 1732 as the date of composition which is in conflict with Samvat 1726 given in the second manuscript as well as in the search report of 1909-11.

No. 8 (a) & (b). *Anemānanda* (अनेमानन्द) *Swāmī* has written पञ्चदशी भाषा giving an exposition of the Advait (अद्वैत) philosophy of Sankarāchārya. It is based on the commentary of Vidyāranya (विद्यारण्य). This work had been previously noticed as नाटक दीप or नाटक दीप पंचदशी (*vide* No. 49 of 1901) written in Samvat 1837 but its text at the end does not agree with the present manuscript, which bears no date. Another incomplete manuscript called अष्टावक्र भाषा has also been noticed as composed by दयाल नेमी according to a chapter note श्रीमहाल अनेमी विरचित अष्टावक्र भाषा ज्ञानाष्टक नाम एकादश प्रकरण. As Dayāla Anemānanda occurs frequently in पंचदशी भाषा, अष्टावक्र भाषा, a work dealing with philosophy has also been taken as the work of Anemānanda Swāmī.

No. 9. *Ātmārāma* (आत्माराम) of Bhadrakāśī Kāngrā has written a commentary in Sanskrit on the Satsai सत्सई of Bibārīlāl at the instance of his friend, Govinda Rāma Sauma. In the notice Samvat 1839 was put down as the date of composition of the work but the text contains “संवत्सर शिवसु वृष अर्क्ये सितेदले विश्वेदेव सेत वारे पंचम्यां नन्द योग्ये । ‘भद्रकाशी निवासं च’ आत्मा रामेण चित्रितं, गोविन्द राम सौमस्य प्रीत्यर्थं लिखितं मया” This gives Samvat 81 or 1881. Out of the 716 couplets of the

Satsai commentary on only 12 couplets is missing in the manuscript. The work is an ordinary commentary (टीका) on Bihārīlāl's Satsai noticed for the first time.

No. 10. *Bakhateśa* (बखतेश) has written a prose commentary on the well-known *Rasarāja* (रसरज), a work on heroines and sentiment, by the famous *Matirāma*. The date of the manuscript is 1919 but there is nothing in the text to show the date of composition of the work. The manuscript noticed in the 1906-08 report as 7 (a) gives Samvat 1822 as the date but the present one does not agree with the previous one in the beginning, though the texts resemble fairly closely at the end. This is remarkable for the earlier manuscript contains reference to the patron of the author, one *Satrujita*, brother of *Rājā Rataneśa*. *Vinoda* at page 835 mentions two poets of this name, one living at the Court of *Śāha Ālam Śāha* of Delhi and the other in that of *Satrujita*, brother of *Rājā Rataneśa*. It is curious that Samvat 1822 has been given to both as the time when they flourished. Of the two manuscripts the earlier find seems to have more and better poetry. Perhaps a more thorough comparison of the texts of the two might yield interesting facts bearing on their date and authorship but if there were two poets, the present one seems to be the work of the poet in Delhi.

No. 11. *Bālakarāma* (बालक राम)—This new author has composed verses (कवित्त) dealing with वैराग्य and वेदान्त. He seems to belong to the *Dādūpanthī* sect, as he has given the place of honour to *Dādū Dayāla* in his गुरु वर्णन. There is one *Bālakarāma* mentioned in the *Vinoda* (p. 878, No. 1003) as author of a commentary on भक्तमाल (Samvat 1833) but there is nothing in the present text to indicate the date of composition. The two authors might be identical.

No. 12. *Baladevadāsa* (बलदेव दास)—He is a new author whose work 'बलदेव प्रकाश' now noticed deals with medicines. It is a very ordinary prose work. The date of manuscript is 1788, which may be taken as the date of composition. He is said to belong to Kananda (Mahendragarh) in Patialā State.

No. 13. *Bhagawānadāsa*, author of कार्तिक माहात्म्य, a prose work composed in 1742 describing the sanctity of the month of Kārtika. Two authors of this name have been noticed before, one of them was the author of भाषामृत, a Hindi commentary of the Gītā according to Rāmānujāchārya (written in Samvat 1756) —*vide* No. 69 Report, 1900, and the other, a Niranjanī Sadhū, who wrote Amritadhārā (अमृतधारा), a Vedānta tract in 1722, (*vide* No. 136 Report 1906-08). In the Vinoda, no less than 8 authors bearing this name are to be found, of which one who wrote "the story of King Nala" (नल राजा की कथा) in 1742 seems to be identical with the author of कार्तिक माहात्म्य now noticed. But in the absence of proofs he is taken to be a new author, not mentioned in the previous reports.

No. 14. *Bihārīlāla* (Bihāri)—This is the author of the well-known Satsaī (सत्सई), which has run into various editions with commentaries. Several manuscripts of this have been noticed previously, the present one follows the Azīma Sāhī version.

No. 15. *Virā Kavi*—According to the end couplet

संवत् सत्रह सै बरस पु(अ)हमी पर है परकाश
नीरम्द्र सिंह है पृथ्वीपति देसन में विख्यात

the work was composed in Samvat 1700 but this is evidently wrong as Mahārājā Narindra Sinha of Patialā ascended the gaddī in 1902 Samvat (1845-1862 A. D.). The date is probably Samvat 1917. This is a new work dealing with sentiment, classification of heroes, etc. Its chief interest is historical being full of panegyrics of Mahārājā Narindra Sinha.

No. 16. *Viṭṭhala Vipula* alias *Goswāmī Viṭṭhalanāth Viṭṭhaleswara*, *Viṭṭhala*—The work, विट्ठल विपुल की बानी, has been noticed before (*vide* No. 60 of Report 1905) but the two manuscripts differ. The बानी consists of verses partly erotic and partly devotional on the subject of the love of Rādhā and Krishna. The author flourished about 1607, though 1615 is given in the Vinoda as the poetical period. *Viṭṭhala Vipula*

was the son of Swāmī Vallabhāchārya, disciple of Swāmī Haridāsa and guru of Nihārudāsa and Nandadāsa.

No. 17. *Chandrakīrti*, a new writer whose सत्तरामायण now noticed gives the story of Rāmāyana briefly in about 400 couplets of ordinary merit. Nothing further is known about him.

No. 18. *Charanadāsa*—Two manuscripts of ज्ञानस्वरोदय, a work dealing with the system of breath-control as a part of yoga, have been noticed. The author, Charanadāsa, is well-known and his works have been noticed—*vide* No. 70 of 1901, No. 147 of 1906-8 and No. 45 of 1909-11. He was born in 1760 and was called रंजीत. He was a धूसर Baniā by caste according to 1906-8 Report but (*vide* p. 655 No. 653) mentions that he was a Dhūsara Brāhmaṇa of Alwar, belonging to a village Daharā. He became the disciple of सुखदेव at Delhi and was called चरण दास and led a life of devotion. He died in 1838.

No. 19. *Chaturabhujadāsa*—This author and his love romance मधुमालती (मधुमालती की बात) have been noticed before—*vide* No. 44 Report 1902 but there is some confusion regarding the time of the author and his writings. There are evidently two writers of this name—one, a disciple of हित हरिवंश and the other a Nigam Kāyastha of Rājaputānā who according to 1902 Report was the writer of मधुमालती की कथा. But Vinoda in page 279 attributes the authorship of भक्ति प्रताप to him along with that of the story of मधुमालती though द्वादशयश, a work noticed as No. 149 of 1906-8 Report, under चतुर्भुजदास, is said to be the product of another author. In the Vinoda he is the disciple of विट्ठलनाथ and son of Kumbhanadāsa but in 1906-8 Report, he is either the disciple or follower of हित हरिवंश and he is not included in the अष्ट झाप. Future search might throw light on this.

No. 20. *Chaturadāsa*—The manuscript noticed is a metrical translation of the 11th canto of श्रीमद्भागवत (*vide* Report 1900 No. 71 and 1901 No. 110) composed in 1692

Samvat. Chaturadāsa was the disciple of Santa Dāsa, a Sādhū of Nirmala sect.

No. 21. *Chintāmaṇi*—The author is the well-known poet and elder brother of मूषण and मतिराम of Tikawānpur (Cawnpore). Bhāṣhā Pingala is a standard treatise on Hindi prosody and has been reported previously—*vide* No. 36 of 1903, No. 50 of 1909-11 and No. 151 of 1906-8 Reports. The earlier manuscripts give no date but the present manuscript says कहत अंक मन द्वीप द्वै जानु बराबर लेऊ which gives 1797 Samvat. Chintāmaṇi Tripāthī was in the Court of Bhausalā Makaranda Sāhi (शाहि मकरंद) who was in power about this time. The bearing of this important date on the controversial question of the age of Bhūshana and Matirāma has been discussed in the Report, p. 1.

No. 22. (*Bhikhārīdāsa*). *Dāsa Kavi* alias *Dāsa*, author of काव्य निर्णय—According to the manuscript this treatise on Hindi prosody was composed in 1803 under the patronage of one Mahārājakumāra Bābū Hindūpati Sāhi of Arwar (Partābgarh). This was reported in 1903 (*vide* No. 61). The Vivaraṇa mentions two poets of the name of Bhikhārīdās, both Kāyasthas, one resident of Partābgarh, Oudh, (1791) and the other of Bundelakhanda (1799). The latter is described as a great poet who was at first under the patronage of Kunwara Hindūpati of Bundelkhanda and afterwards of Mahārāja Uditanārāin Sinha of Benares. This view was based on the authority of Siva Sinha Soroja (शिवसिंह सरोज) and Dr. Grierson but Miśra Brothers have in Vinoda, pp. 685-695, made out a strong case in favour of Bhikhārīdāsa being patronised by Kunwara Hindūpati of Arwar (Pratābgarh). The internal evidence of काव्य निर्णय supports this view but further research might clear up the position.

No. 23. *Dattālālā* alias *Datta* of Lālapur (Hariānā), district Hoshiārpur, is a new author who wrote this बारह खड़ी in 1760. It is an ordinary composition dealing with devotion and renunciation, भक्ति and वैराग्य. He was a Gaura Brāhmaṇa and a disciple of one Dayā Rāma.

No. 24. *Deva Kavi*—He is the celebrated Devidatta alias Deva Kavi of Etāwāh who flourished in the 18th century. Three of his numerous works have been noticed—

(a) प्रेम पचीसी describing Gopis' love for Krishna. I think it is the same as प्रेम दर्शन (*vide* No. 64 A of 1909-11) or प्रेम दर्शन पचीसी of Hindi Navaratna, page 226, 228 or प्रेम दर्शन which the Miśra Brothers have taken to be a different composition.

(b) कृष्ण चरित्र or देव चरित्र describing those exploits of Sṛī Kṛishṇa, which form the 10th canto of श्रीमद्भागवत. This has been noticed previously under the title of कृष्ण गुण कर्म, सूक्ष्म सदन—*vide* No. 105 of 1904 Report. But the two texts agree and contain देव चरित्र as title of the poem.

(c) देवमाया मोह विवेक or देवमाया प्रपंच dealing with the eternal struggle between the good and the evil from the philosophical and ethical points of view. This has been noticed previously (*vide* No. 35 of 1904 Report) as a drama in 6 acts embodying the spiritual knowledge and philosophy of the poet (*vide* हिन्दी नव रत्न, 225).

No. 25. *Deva*—The name of the author is nowhere explicitly mentioned. The notice prepared gave बलनारायण which is obviously 'a term of address to the deity. The writer is a Jain and has described the philosophical tenets of Jainism. Deva has been taken as the author's name for this appears to be his nom-de-plume 'देव सो बखानिए.' Possibly it might be दयानतराय (Dyānatarāi) but there is no evidence to support it except इसमें अनेक सिद्धान्तों को मथन कथन बानत कहे occurring at the end.

No. 26. *Devidatta*—The author's अष्टक पचीसी, a short love poem (शृंगार), composed in 1809, has been noticed previously (*vide* Report 1904, No. 85). Another work बेताल पचीसी, composed in Samvat 1812, has also been noticed (*vide* No. 27 of 1905 Report), but the Miśra Brothers mention one अष्टक पचीसी as composed in Samvat 1909. The year seems to be evidently wrong.

No. 27. *Dhīraja Rāma*—Dhīraja Rāma, son of Kripāram, has been noticed before as author of चिकित्सा सार, a treatise on

medicine (*vide* 1909-11 Report No. 72). The date of composition is Samvat 1810 but no further details are given. Two manuscripts have been noticed, one of them being incomplete.

No. 28. *Dhyānadāsa*—Hari Chanda Satagrantha (हरिचन्द सत-ग्रन्थ) describing the story of Rājā Harish Chandra and his devotion to truth has been composed by Dhyānadāsa who has been noticed previously (*vide* No. 107 of 1901 Report). 1906-8 mentions one बलकृष्ण नायक as disciple of चरणदास whose गुरु was ध्यानदास. In Vinoda Dhyānadāsa is classified in the unknown period as well as the period before 1913 Samvat. Except that he was a Sādhū, nothing is known about him.

No. 29. *Dīpa Chanda*—A new author who has composed this क्षी विक्रिसा or बालतंत्र भाषा, a prose commentary and translation of a Sanskrit treatise on medicine by one Pandita Kalyānadāsa. The work is said to be based on 15 standard texts on medicine, such as चरक, सुश्रुत, etc. It was composed in 1795 Samvat and the author belonged to the town of Chhattā. He is evidently different from Dīpa Chānda mentioned in the Vinoda, p. 565 (about 1750 Samvat). Nothing further is known about this writer.

No. 30. *Gangadāsa*—Nothing is known of this author from the manuscript now noticed of पिङ्गल, a treatise on Hindi prosody. It is written in the orthodox style and shows the writer to be a master of composition. Whether he is the same as the celebrated गङ्ग कवि of Akbar's Court (who was a Brahman) cannot be said as the text throws no light whatever. This Gangadāsa seems to be thoroughly at home in Prākṛit and कृष्ण metre.

No. 31. *Gangārāma Yati* alias *Pandita Kavi Gangā*—Three works, all on medicine, of this Jaina author have been found out. The writer was a Swetāmbar Jaina Yati, resident of Amritsar. He was a disciple of Swāmī Surata Rāma Yati. He flourished in the reign of Mahārāja Ranajīta Sinha. His period may be taken between Samvat 1850-1900.

(a) डोलनधारज भाषा composed in Samvat 1872. It is a

translation of the well-known Vaidyaka treatise by **लोटंवरज**. It is dedicated to the author's Guru, Surat Rāma.

(b) **Surata Prakash** (**सुरत प्रकाश**) or **भावदीपक** dedicated to his master, Swāmi Surata Rāma, was composed in 1883. It is a treatise on the diagnosis of diseases based on authoritative texts.

(c) **भाव निदान** composed in 1878 also deals with the causes and treatment of diseases.

No. 32. *Gopālarai* (**गोपाल राय कविराज**)—The author seems to belong to a well-known family of Bhāts (Kavirājas) who migrated from Mainpuri and settled down at Brindābana. Gopālarai is described as son of Pravīnarai (Khadgarai), son of Ghaṇṣyāma, son of Muralīdhara, son of Yogaraja. He appears to be the same as the one (Gopāla), son of Pravīnarai of Brindāban, who was noticed as author of **मान पचीसी** and **वृन्दावन धामानुरागावली**—*vide* 1909-11 Report No. 97 (a) and (b). There have been several authors of this name. One Gopālarai Bandijana mentioned in Vinoda, p. 895, as author of **राधासनखे खिल** (1891) and **सुदामा चरित्र** (1853) might be different.

(a) **भाषा पंचाध्यायी** composed in 1885 describes the **लीला** of भगवान् श्रीकृष्णचन्द्र in Brindābana and is dedicated to Mahārāja Ajita Sinha of Patialā, for whom it was written.

(b) **दंपति संवाद** composed in 1885 deals with joys and sorrows of life in the form of a dialogue between husband and wife.

(c) **रस सागर** composed in 1887 deals with erotic poetry (**शृंगार**).

No. 33. *Gorakhanāthaji*—The well-known Guru Gorakhanāthaji of Gorakhpur—for full account please see **Vivarana** (**विवरण**), page 39 and No. 61 of 1902 Report. Ten works of this saint have been noticed, only two of which are new, namely **गोरख शब्दी** and **विरंजन पुराण** 33 (e) and (j).

33 (j) गोरख शत though not noticed in previous reports has been mentioned in the विनोद as गोरख शतक—*vide* p. 241. It is difficult to say which of these are genuine works of the great saint and which have merely been fathered on him. सिष्ट पुराण ग्रंथ noticed along with दयाबोध ग्रंथ has been reported as सिसद परमाण ग्रंथ (*vide* 61 Report 1902).

No. 34. *Govinda Kavi*—Nothing is known of this author from the manuscript now discovered for the first time except that he composed this treatise on rhetoric in 1798. In the notice prepared Samvat 1793 was concluded as the date of composition from the couplet

नग निधि रिष विधु वर्ष में सावन सिति तिथि शुभ

कीन्हों सुकवि गुविन्द जू करनाभरन अरंभ

but this can be interpreted as 1798, the year taken by Thākūr Sivasinha (*vide* सरोज, p. 73) and Miśra Brothers (*vide* Vinoda, p. 752) but on page 406 under notice of गोविन्द कवि Thākūr Siva Sinha has taken 1791 as the date of composition.

No. 35 (a & b). *Hari Vallabh*—Two similar manuscripts styled (1) भगवतगीता भाषा (भाषा गीता दोहाबंद) and (2) भगवद्गीता being metrical translations of the Gītā have been noticed. The author's name Hari Vallabh is given in the Vivarana, p. 195, as writer of भगवत गीता की टीका (*vide* No. 117 Report 1909-11, No. 90 of 1902, No. 260 of 1906-8) and this date of composition is given as Samvat 1701 सत्रह सै जो इकोतरा माघ मास तिथि आस। गीता की भाषा करी हरिवरदभ सुवरास (*vide*, 1909-11 No. 117) but the two manuscripts now found and the find of 1902 Report contain no reference to the time of composition and they appear to agree in their texts. A thorough comparison of texts and further search are needed to confirm this point. The author is mentioned in Vinoda, p. 934.

No. 36. *Haricharanādāsa* (हरिचरण दास)—Two manuscripts of the commentary on भाषा भूषण, the well-known work on Hindi rhetoric by Mahārāja Jaswanta Sinha of Mārwar, have been noticed, one called भाषा भूषण सटीक and the other चमत्कार चन्द्रिका or भाषा भूषण टीका. The work has been reported previously (*vide* No. 47 of 1906-8 Report) though the author is put

down as हरिदास (flourished 1834 Samvat) a Brāhmana of Bāndā, though the identical couplet giving the date of composition as Samvat 1834 is found in all the three texts. संवत् १८३४ सौ वितै तापर चौतिस जान । टीका कीन्ही पूस दिन गुरु दसमी अवदान though 1906-8 No. 47 has बारह सौ in stead of अठारह सौ which is evidently a mistake.

No. 37 (*a* to *i*). *Haridāsa*. Nine manuscripts attributed to this author have been noticed, all in the same place (Mahanta Gopālādāsa of Nārnaula, Patialā State). The texts indicate nothing about the author but the style of poetry lends support to the tradition that Swāmī Haridāsa who belonged to Dīdawānā, Jodhpur State (Mārwar), composed these works between 1520 and 1540 and died at the great age of 120. Reference to Swāmī Haridāsa is found in the Report of 1902, (*vide* No. 64) दयालजी के पद a Collection of the Psalms of Swāmī Haridāsaji and 1905 (*vide* No. 47) but none of his writings had been previously found. He is said to be the founder of the Niranjani Sect and preceptor of Pitāambaradāsa. The following works have been noticed.

- | | |
|-----------------------|---|
| (a) अष्टपदी योग ग्रंथ | Philosophical (वेदान्त). |
| (b) ब्रह्मस्तुति | In praise of ब्रह्म (the Great Spirit). |
| (c) हरिदास ग्रंथमाला | Collection of the stories of Saints and Yoga practices. |
| (d) हंस प्रमोद ग्रंथ | Metaphysical अध्यात्म. |
| (e) विरपवा मूल ग्रंथ | Moral teachings. |
| (f) राग गौडा | Collection of राग pieces on philosophical subjects. |
| (g) पूजा जोग ग्रंथ | Nature of human Soul. |
| (h) समाधि योग ग्रंथ | Yoga practices. |
| (i) संग्राम जोग ग्रंथ | Philosophy वैराग्य Renunciation. |

No. 38. *Harirāmadāsa Niranjani*—The manuscript Ohhandaratnāvalī (छन्द रत्नावली), a treatise on Hindi prosody, has been noticed as No. 257 of 1906-08 but the present one contains the date of composition as Samvat 1795 according to the end couplet संवत् सर नव सुनि शसी, नभ नवमी गुरुमान, डिंडवान द्विद्व कूप पर ग्रंथ जन्म थल जान. In the previous report

the author was known as Hari Rāma but according to this manuscript he is Hari-Rāmadāsa, a Niranjanī Sādhū of Dīdāwānā (Mārwar). One Hari-Rāmadāsa is mentioned by the Miśra Brothers as author of Hari Rāmadāsaji kī vānī (हरि रामदास जी की वानी) who was born in 1631 and lived in Rājputānā and composed the work in 1660 and one Hari Rāma, author of a drama जानकी राम चरित्र whose time is not known.

No. 39. *Harsha Kīrti Suri* (हर्ष कीर्ति सूरी)—He is a new author who has compiled a prose treatise on medicine called योग चिन्तामणि based on various authoritative texts (सारसंग्रह). He describes himself as a Jaina Sādhū of Nāgpur. The Sanskrit used is not free from defects.

No. 40. *Hemarāja*—The manuscript भक्तामर भाषा is a metric translation of भक्तामर स्तोत्र a devotional work consisting of verses in praise of God by मानहुंगाचार्य alias हुंगाचार्य. It was also noticed in 1900—*vide* No. 108 of that year's report. The texts of the two manuscripts do not differ widely and may be taken as fairly correct. Nothing is known definitely from the texts regarding the author and the date of composition except the fact that it was written at the instance of one Hemarāja No. 108, of 1900 Report.

इह भाषा भक्तामर कियौ हेमराज हित हेत ।

जे नर पढ़े सुभाव सौं, ते पावहिं शिव पेट ।

also the present text

भाषा भक्तामर कियो हेमराज सुख हेत ।

जे नर पढ़ै सुभाव सैं, तिह पावै सिव खेत ।

accordingly विवरण mentions one Hemarāja as patron of the writer of भाषा भक्तामर. But Vinoda mentions (page 468) हेमराज as author of (1) नय चक्र (2) भक्तस्तोत्र भाषा and his period is 1660 to 1684. Pandita Hemarāja is, however, a well-known Jaina writer who flourished between 1675 and 1725. He is reputed as the author of (1) पंचास्तिकाय टीका वचनिका (1701), (2) प्रवचन सार टीका, (3) भाषा भक्तामर (4) श्वेताम्बर मत खंडन, (5) चौरासी बैल गोभ्यटमार की संक्षिप्त वचनिका (*vide* History of Jaina Literature by Nāthūrāma Premī in Jaina Hitaishi January, 1917, also reference in Jaina

Hitaishi 1911, p. 56. This Pandita Hemarāja might be a different Jaina scholar but the fact that भक्तमर has been rendered into भाषा by both is worth further investigation.

No. 41. *Hridayarāma*—Two manuscripts of this author have been found (1) हनुमान नाटक and (2) रुक्मिणी मंगल. Both of them are incomplete. The latter which has been noticed for the first time, only mentions the name of the poet but no other particulars are available. The Hanumāna Nātaka has been reported previously—*vide* No. 119 of 1909-11 Report and No. 17 of 1904. The present manuscript although incomplete seems to agree with the previous finds. We learn that Hridayarāma *alias* Kavirāma was the son of Kṛishṇa Dāsa. He originally belonged to Southern India and flourished in the reign of Emperor Jahāngīr. He composed this Hindi version of हनुमान नाटक in 1680 Samvat (संवत् विक्रम नृप सहस्र षट् शत असीहवर ” चैत्र चांदनी द्वज क्षत्र जहांगीर सुभट पर । सुभ लक्षण सुदेश कवि राम विचच्छन कृष्णदास तन (व) कुल प्रकास जस दीपक रहण । रुक्मिणी मंगल describes the well-known story of the marriage of रुक्मिणी with श्री कृष्ण. It is not known on what authority Vinoda (p. 423) and 1909-11 Report call Hridaya Rāma as belonging to the Punjab.

No. 42. *Jagannātha* जगन्नाथ—The manuscript मोह मरद राजा की कथा has been composed in 1772 by one Jagannātha (संवत् सत्रह सो बयोत्रा वर्ष । यह भाषा करी बहुत करि हरष) । श्री तुलसीदास जु धरयो सिर हाथ । यह मोहमरद कथा कही जन जगनाथ । Nothing is known about this author but 1902 Report mentions one मोहमर्द राजा की कथा by one जन अनाथ (जन जगनाथ in the couplet above), date of composition being 1776. This is supported by Vinoda, p. 669, where one प्राचीन जगन्नाथ is mentioned as author of मोहमर्द राजा की कथा dated 1776. There is another author of the name of जगन्नाथदास who flourished about 1768 and who composed मान बत्तीसी and गुरु महिमा (*vide* Report 1906-08, No. 269) and गुरुचरित्र (*vide* No. 126 Report 1909-11) and who was a devotee of Tulasidāsa who was regarded as a गुरु by the author under notice. Future research might throw light on the identity of these two authors.

No. 43. जगन्नाथ *alias* रूपालो who seems to have composed

गुरु की महिमा के शब्द in praise of गुरु, one Nawalajī in Samvat 1842, is not the Jagannātha Dāsa, author of गुरुचरित्र or गुरु महिमा referred to in the previous note. Nawalajī belonged to Sāhapurā Rājapūtānā and died in भीलडा in 1842. Nawalarāmaajī was disciple of रामचरण the founder of the sect of रामसनेही Sadhūs (*vide* No. 64 of 1901).

No. 44. जन गोपाल (Jana Gopāla) *alias* Gopāla, has been noticed previously as the author of ध्रुव चरित्र (*vide* Report 1900 No. 25 and No. 175 of 1906-08) and of राजभरथ चरित्र (*vide* Report 1900 No. 28). He was a follower of Dādūdayāla, whose life he wrote (*vide* Reports 1900 and 1906-08 and Vinoda, p. 405). He flourished about 1657 Samvat. The work now noticed (महादचरित्र) describes the story of महाद but gives no information regarding the author and his time.

No. 45. Janārdana Bhaṭṭa—Nothing is known about this author from the present manuscript (भाषा वैद्य रत्न) as from the previous finds (*vide* No. 267 Report 1906-08 and No. 105 of 1902 Report and Vinoda, p. 1142). In this manuscript he is styled as Goswāmi and the date of the manuscript which is fairly correct though incomplete is given as 1892 Samvat. It is a treatise on medicine.

No. 46. Jaya Krishṇa—This author has been previously noticed as author of ताम रूप दीप पिङ्गल (*vide* No. 80, Report 1900). रूप दीप (*vide* No. 138 Report 1909-11) and छन्द सार (vivarana, p. 50 but not traced in the Report under No. 138 of 1909-11). The present manuscript styled as रूप दीपक पिङ्गल भाषा agrees with the previous finds. We learn that Jai Krishṇa was the son of भवानीदास a Pohakarana Brāhmaṇa of Katāriyā Gotra, who flourished about 1776 when this work on Hindi prosody was composed. He seems to be different from the author of the erotic verses, शिव महात्म्य or शिव गीता.

No. 47. (a) and (b) Jayasukha—He is a new author whose two works (a) ज्ञानगीता and (b) रघुविनोद both dealing with कृष्णचरित्र have now been noticed. They contain some good poetry but are incomplete and give no information about the author and his time. Even the date of composition is not given.

No. 48. *Jina Surasinha*—He is a new author, whose work *शीलभद्र महासुनि चरित्र* or *शीलभद्र चरित्र* (शालि ?) was composed in 1678. It describes the conversion of a Prince named श्रेणिक of राजगृही (मगध) who afterwards led a pious life preaching the tenets of Jainism, under the name of शीलभद्र. The story seems to have a historical basis as the famous विम्बीसार of मगध the contemporary of बुद्ध was known as श्रेणिक (History confirms that श्रेणिक was the name of विम्बीसार). Jains and Buddhas have both been vying with each other in claiming विम्बीसार for their respective father. The text cannot however be relied upon to clear this up.

No. 49. *Jodharāja*—The manuscript *हमीर रायसा* by Jodharāja has been noticed for the first time, though the text has been published by the Nāgarī-Prachārīnī Sabhā. The author was a Gour Brāhmaṇa patronized by the Rājā of नीवांगढ़ (Nīmarānā) a Chauhāna Prince in the time of मानिक राव. The work was composed in 1855 but though the text is clear on the point, the question is by no means a settled fact. This has been discussed in the Report.

No. 50. *Jugati Rāya* जुगति राय—This author and his work *तिल्ल शतक* are new finds, but nothing further is known about him or his work. 102 couplets in good poetical style have been written on the mole (तिल्ल) on the cheek. The author seems to be a master of ब्रज भाषा.

No. 51. (a, b, c, and d) *Kabīradāsa*—Numerous works of this celebrated saint and poet have been found, no less than 44 works being noticed in the previous reports. During the year under report 4 manuscripts have been noticed.

(a) कबीर बत्तीसी (b) रागोडा ग्रंथ (c) साखी (d) शीया जोग ग्रंथ of which only साखी has been reported as 143 (v) during 1909-11. The two manuscripts of the साखी while agreeing in the beginning differ at the end which may be due to other people thrusting their own compositions in the name of the Great Kabīra. The Hindi नवरत्न, p. 45, gives a list of 75 works, and these three new works are an addition to the number. But it is doubtful if all of these are really Kabīra's.

No. 52. *Kālidāsa Trivedī* (कालिदास)—The author's वधूविनोद, an incomplete manuscript of which has been discovered, has been reported previously (*vide* No. 178 of 1906-08 Report). The manuscript gives 1794 Samvat as the date of composition of this work. The Vinoda takes Samvat 1749 on the authority of संवत् सत्रह से उनचास, कालिदास किय ग्रंथ विलास quoted by Thākura Siva Sinha (*vide* p. 533-4) but शिवसिंह सरोज gives 1749 Samvat as the year of the birth of Kālī Dāsa and taken as Samvat 1750 by Miśra Brothers. This is confusing. The fact seems to be that Kalidāsa wrote वधूविनोद at the time or after the fall of Golakundā (about Samvat 1745). This work is an erotic composition on the classification of women (नायिका भेद) and was written for Rājā Jagajīta of Jammū इति श्री जम्बू महीप कुल तिलक श्री वृत्ति सिंह नंदन श्री जोगजीत मनेविनोदार्थ कालिदास कृतं ”

No. 53. *Kavindrāchāryya* कवीन्द्राचार्य—The work योग वाशिष्ठ सार has been reported previously (*vide* No. 276 of 1906-08) but no date of composition was given. The present manuscript contains Samvat 1714 संवत् सत्रह सै बन्यो चौदह ऊपर वर्ष । फाल्गुन वदि एकादशी भयौ विष्णु के हर्ष. According to the Vinoda (p. 453) the author's year of birth is taken at about 1650. He seems to have flourished between 1680 and 1730 and the date of the composition of योगवाशिष्ठ सार falls within the developed period of the author's activity. Thākura Siva Sinha has taken Samvat 1622 as the year of birth which is in admissible, for Emperor Sāha Jahān at whose command कवीन्द्र कल्पलता was, according both to Miśra Brothers and Thakur Siva Sinha, composed, ascended the throne in Samvat 1714. From the work we gather that Kavindrāchāryya was a scholarly Brāhmaṇa belonging to आश्वलायन शाखा probably of Southern India for he is said to be living on the banks of Godāvari. He settled at Benares. योगवाशिष्ठ सार gives a gist of Yogic philosophy based on the well-known योगवाशिष्ठ. His other works mentioned in the Vinoda (समरसार 1687 and कवीन्द्र कल्पलता) have not been reported.

No. 54. (a) and (b) *Keśavadāsa*—Two works of this great poet have been noticed रसिकप्रिया and विज्ञानगीता, both of

which have been reported and published (*vide* Report 1900, Nos. 52 and 55 and Report 1903, No. 89. Vinoda, p. 310, and Hindi Navaratna).

No. 55. *Keśodasa*—A new author who composed in 1831 वार अमरसिंह describing the victory of Rājā Amara Sinha of Paṭiālā over the turbulent Bhāṭṭis of Bhattiānā. Keśodāsa was patronised by him. Mahārāja Amara Sinha ruled between 1822-1838. Mahārāja Gaja Sinha who came to his aid in his expeditions against the Bhāṭṭis, ruled according to Todd's Rajasthan over Bikaner between 1802-1843. As a poet this author is a mediocre but the work has some value from the historical point of view and may serve to throw some light on the dark portions of that chaotic period.

No. 56. *Krishna Kavi* (कविकृष्ण)—The author has been previously noticed—*vide* Reports 1906-8 (No. 63B) and 1905 (No. 7.). The manuscript विदुर प्रजागर is a Hindi version of विदुरनीति of महाभारत made under command of Rājā Āyāmall in 1798 but the विवरण, the previous reports and Vinoda all take Samvat 1792. The question of date and identity of the poet are discussed in the Report.

No. 57. *Kulapati Miśra* (कुलपति मिश्र)—A well-known author considered as one of the leading poets of Hindi whose रस रहस्य along with other four works has been noticed previously (*vide* No. 51 of 1903 Report, No. 72 of 1900, No. 185 (a) of 1906-8 and No. 160 of 1909-11). Kulapati Miśra was a Māthura Brāhmaṇa of Āgrā, and was patronized by Mahārāja Sawāi Rāma Sinha of Jaipur. Rasa Rahasya, a treatise on rhetoric, was composed in 1727 Samvat.

No. 58. *Kunja Jana* कुंजजन (alias कुंजदास)—Both the author and his work have been reported previously—*vide* No. 282 of 1906-8 Report). The work उषाचरित्र describes the story of the love of अनिरुद्ध and उषा in tolerably good verse but the date of composition given in the manuscript, *viz*, Samvat 1821 is in conflict with that given in the earlier Report and विवरण as well as Vinoda. The Miśra Brothers have taken him as Kunja Kunwara of Orchhā.

No. 59. *Lālachandra (Vinodī)*—He was a Jaina author of Sahazādapur, and an Agravāla Jaina of Garga gotra (अङ्कचूर) who composed in 1744 नवमंगल ग्रंथ in praise of the asceticism of जिनदेव and his great renunciation. He flourished in the reign of Aurangzeb (Samvat 1715 to 1764). His other work noticed is राजुल पचीसी which describes the marriage of राजमती with जिनदेव and his subsequent renunciation and exodus to Giranāra. The date of composition is not given. One Lālachand Jaina has been reported as the author of लीलावती भाषावन्ध (*vide* No. 76 of 1902 Report). This Jaina author was the disciple of सौभाग्य सूरि follower of जिनचन्द्रसूरि, head of the खरतरगच्छ sect of the Jains. This work was composed in 1736 Samvat at the request of Jugatsī, son of Nensī, who attended the Court of Mahārāja Anūpa Sinha of Bikāner. In the absence of further proof, the two authors must be taken to be different though contemporaries.

No. 60. *Mādhavadāsa (माधवदास)*—The work मदाससाख्यान, a didactic romance based upon मारकण्डेय पुराण, does not say much about the author except that he was a disciple of one Dāmodara. He appears to belong to the Dādūpanthī sect and is said to be the 55th disciple of Dādū Dayāla and to have flourished in Jaipur. From the manuscript we learn that the work was written in 1794 which probably is the date of composition. He appears to be different from the author of this name noticed previously (*vide* Vinoda, p. 883, and Reports No. 32 of 1900, Nos. 78 and 80 of 1901, No. 10 of 1905 and No. 177 (a) and (b) of 1909-11).

No. 61. *Mādhurīdāsa (माधुरीदास)*—The work noticed as मानसमय or मान माधुरी has been reported previously as मानलीला (*vide* No. 180 of 1909-11). The present manuscript makes no mention of the author but माधुरीदास, the author, is said to be a devotee settled at Brindābana, who has described the various phases of Krishṇa (*vide* Reports, No. 104 of 1902 and No. 193 of 1906-8). Māna Mādhurī is an erotic composition eulogising Radha's pride of beauty or मान.

No. 62. *Malla Kavi (मल्लकवि)*—An unknown author

whose देवी माहात्म्य now noticed gives an ordinary metrical version of the दुर्गा सप्तशती of मार्कण्डेय पुराण. He seems to belong to Nūrapur of Kāngrā District but nothing more is known about him. Samvat 1823, the date of manuscript, may also be taken as the date of composition of this work.

No. 63. *Malukachanda* (मलुकचन्द)—The work and its author are both new. Nothing is known about the author from the work but it may be inferred that he is a Punjābī who has made a metrical translation of some Persian tract on the Yūnānī system of medicine. The manuscript is incomplete.

No. 64. *Matirāma* (मतिराम)—Three works of the famous Hindi poet मतिराम have been noticed, two of which are new to the Hindi world.

(a) *Alankārpanchāśikā* is a work on Rhetoric composed in the year 1747 under the patronage of Rājākumāra Jnāna Chanda, son of Mahārāja Vidyotachanda of Kumaon (Garhwal).

(b) *Rasarāja*, a treatise on नायिका भेद, i.e., classification and description of love of heroes and heroines. This manuscript like others noticed previously gives nothing about the author or the time of composition (*vide* No. 40 of 900, 116A of 1906-8 and 67 of 1901.)

(c) *Pingala* or छन्दसार पिंगल or वृत्त कौमुदी, a treatise on Hindi prosody composed in 1758 under the patronage of Sarūpa Sinha Bundelā. The discovery of the two manuscripts (α) and (c) is an event of first rate importance in the history of search of Hindi manuscripts, as these finds have gone a long way to correct the tradition about Matirāma and his time. This is discussed under No. 18 of the main report.

No. 65(a). *Megharāja Muni* alias मेघसुनि (सुनि मेघराज)—Three works of this Jaina author have been noticed. one of

which, *viz.*, *मेवविनोद*, has been reported previously—*vide* No. 197 of 1909-11 Report. The other two works, *मेव माळा*, dealing with astrology, and *मेव विलास*, dealing with diseases and their treatment, have been composed in Samvat 1817 and 1808 respectively. Date of composition of the first manuscript is not given in this text, as was the case with the previous find but local inquiries led the agent to put down 1800. This seems likely enough but there is nothing in the text to support this. This Jaina author's period may be put between 1790-1820. He was a resident of Phagwārā (Jāllundur) in Kapurthalā State and was a follower of *श्वेताम्बर* sect. The text contains the line of preceptors or *गुरु परम्परा*.

No. 66. *Mukanda Bhārtī*—He is an author whose *शब्दी* (Poetical utterances) *मुकुन्द भारती जी की शब्दी* is now noticed, but nothing is known about him. The subject is didactic. The manuscript is dated Samvat 1794. He appears to be a *Niranjanī Sādhū*. There is one *मुकुन्द प्राचीन* mentioned in *Vinoda*, p. 553, flourished 1730.

No. 67. *Muni Mahārāja* (मुनि महाराज)—The name of this unknown author is not clearly given in the text but probably it is *Mahārāja* (महाराज). The work *महाराज प्रकाश* deals with astrology and was composed in 1806. Nothing further is known about the author.

No. 68. *Muralīdhara* (सुरलीधर)—He seems to be a new author as he cannot be identified with any of the writers of this name mentioned previously (*vide* No. 10 of 1905, 76 of 1906-8 and *Vinoda*, p. 917). The work *नखशिख* is an erotic piece of composition describing the beauty of *रधा* but gives nothing about the author. The manuscript is incomplete. Full text might be expected to throw some light on the author. *सुरलीधर भट्ट* mentioned in *Vinoda* as No. 1121, p. 917, seems to suggest some resemblance.

No. 69. *Nāgarīdāsa* (नागरी दास)—Two works of this famous poet and devotee have been noticed, both reported previously, one *वृन्दावन की धनि धनि*—(*vide* No. 198 a of 1906-8

Report,) and the other रैन रूपारस—*vide* No. 126 of 1901 Report. The second manuscript was found later to contain a short work in the beginning styled वैन विहास which has not been noticed before. Vinoda gives a list of 75 works by this famous poet, of which two गोपी वैन विहास and वैन विहास, probably the latter, may be identical with the present manuscript. It may be pointed out that the present text of रैन रूप रूपारस does not agree with that of the manuscript noticed under No. 126 of 1901. Nāgaridāsa, the poet, was Mahārāja Sāmanta Sinha of Kṛṣṇagarh (Rūpanagara) who gave up his kingdom to lead a devotee's life at Brindābana. He is a prolific writer of high class devotional poetry (flourished between 1755-1820).

- (a) Brindābana kī dhani dhani, contains songs in praise of Brindābana where every thing is "Blessed" धन्य धन्य.
- (b) वैनविहास are verses of devotional love addressed to the बाँसुरी or Kṛṣṇa's flute.
- (c) रैन रूपारस deals with the love sports of Krishṇa.

No. 70. *Guru Nānaka*—The only works of this famous Guru noticed previously were सुखमन (*vide* No. 207 of 1909-11), अष्टांग योग (No. 199 of 1906-8) and नानक जी की साखी (No. 218 of 1902). The works now noticed are the famous जपजी or नानक जी का जप which every Sikh recites daily and सिंह-रफ़ी or बावे नानक दीयाँ बैतालीस, *i.e.*, 30 didactic pieces beginning with each letter of the Persian alphabet. Guru Nānaka lived in Samvat 1526-1596.

No. 71. *Nānakadāsa* (नानक-दास) is a new author who has translated the well-known Sanskrit drama of प्रबोध चन्द्रोदय which has for its moral the instability of worldly life. This work was composed in 1746. Various other writers have made a similar attempt—*vide* No. 8 of 1904 and No. 141 of 1906-8 by Brijabāsī Dāsa, by Anand (आनन्द) No. 4 (a) of 1909-11) and No. 22 of 1902.

No. 72. *Nandadāsa* (नन्ददास)—Four works of this well-known Hindi poet were noticed.

- (a) अष्टाशतपञ्चाध्यायी a work in praise of Lord Kṛṣṇa.
- (b) Two manuscripts of रास पञ्चाध्यायी are found at Singhara in Shekhāvātī, Jaipur State, and the other in Paṭialā Public Library,—both complete and fairly correct. The work describes Kṛṣṇa's Rāsa dance.
- (c) Rūpamanjarī (रूपमंजरी) describing the love and devotion of अनूप रूप मंजरी, daughter of a South Indian Prince, for Kṛṣṇa.
- (d) विरह-मंजरी describing the love plays of the Gopis of ब्रज. No. c. रूपमंजरी as No. 301 of 1906-8 was reported as the work of another नन्द दास different from the famous poet, brother of Tulsī-dāsa, but it has been taken here as the work of the well-known poet who flourished in Samvat 1624. The work is similarly mentioned in the Vinoda. No date of composition has been given for any of these works now noticed.

No. 73. *Nārāyaṇa* (नारायण)—He appears to be a new author whose work विवेकाद्युत is now noticed. It gives in excellent verse a simple exposition of Vedānta philosophy but says nothing about the author. There have been several authors of this name (नारायण or नारायण दास) but there is nothing to identify him with any of those previously reported—*vide* No. 60 of 1904, No. 303 of 1906-8 and No. 10 of 1909-11 and Vinoda.

No. 74. *Nasīra Sāha* (नसीर शाह)—A new and remarkable work on medicine containing prescriptions for preparing various Rasas has been noticed. It is said to have been composed by one नसीर शाह but whether he is the author or the saint whose prescriptions have been verified cannot be ascertained. The manuscript is dated 1788.

No. 75. *Nayana Sukha* (नयन सुख)—The author and his work have been noticed before (*vide* No. 34 of 1900, No. 155 of 1903, No. 133 of 1904, No. 214 of 1909-11). The work called नैय मङ्गोत्सव or मनोत्सव deals with medicines and prescriptions.

It was composed by Nayanasukh, son of Keśavdāsa or Keśavarāja of Sirhind (सिंह नद). The present manuscript contains no date of composition and differs in some material points from the previous find (*vide* body of the report No. 20).

No. 76. *Nawala Kīśora* alias *Ananda Kīśora* (नवल किशोर वा आनन्द किशोर)—This new author who styles himself both as Nawala Kīśora or Ānanda Kīśora has composed a lengthy treatise on music, examples of various Rāgas being given by compositions in praise of Durgā and only occasionally Siva, but the author has told us nothing about himself.

No. 77. *Nawala Rāmājī* (*Swāmī*)—Two works, नवल सागर and सर्वगसार (श्रवणसार), of this author have been noticed, of which the former has been previously reported as No. 64 of 1901 Report. The date of composition of श्रवणसार has been given as 1834 which has been taken as the date of नवलसागर also to the notice prepared, but the earlier manuscript of नवल सागर (No. 64 of 1901) mentions no date. In the Vinoda, the second work of Swāmī Nawala Rāma is put down as सर्वगसार and time of composition is given as 1837. Swāmī Nawala Rāma was a Māheśwarī Mitu (Mahājana) and was a disciple of Swāmī Rāmacharanjī, founder of the रामसनेही sect of Sādhus of Sāhpura. Swāmī Nawala Rāma died in 1842 in Bhiledā. He was a great devotee of Rāma “अनुचर विसवा वीर” and indeed both his works breathe a spirit of true devotion to Rāma and his Guru Rāmacharanjī. His disciple जगन्नाथ noticed as No. 43 in this report has a work गुरुमहिमा के शब्द in praise of of his Guru.

No. 78. *Nityānanda*—Mahant Nityānanda has been noticed previously as author of अन्न निवारण, a work on Yoga system—*vide* No. 41 of 1905 and Vinoda, p. 941. The work now noticed सन्त विहास gives an account of various incarnations and devotees (भक्त) of gods. At first it was found in an incomplete condition, the beginning portion being discovered later. It contains no date of composition but the manuscript is dated 1885. Vinoda takes 1860 as his poetical period whereas Vivarana gives 1807. About Guruparamparā (गुरु परंपरा)

the report of 1905 gives as Nityānanda, disciple of Syāma Saraṇa बड़भागी भवभागी or (भवभोगी in विवरण, disciple of चरणदासजी disciple of वैयासिक शुक्राचार्य).

No. 79. *Orilāla Śarmā*—An incomplete manuscript of रमल संहिता or रमलार्थव, a work dealing with the empirical science of dice augery, has been noticed. It has been reported previously as No. 218 of 1909-11 Report where Orilāla is described as Nawalabangī Brahmanā (Kānya Kubja) but the work is styled as रमल ताजक. Vinoda also has रमल ताजक (p. 1451).

No. 80. *Paduma*—An incomplete work in western Hindi describing the marriage of रुक्मिणी with Kṛṣṇa has been noticed as रुक्मिणी संगल though there is nothing in the extracts to indicate the title of the work. Two complete works attributed to one पदुम भगत were noticed as Nos. 24 and 92 in 1900, as रुक्मिणी को विवाह को or व्याहलो both different and the present manuscript is entirely different from either. The author might be a Jaina as he has made Kṛṣṇa offer thanks to Nemanātha on the completion of the marriage ceremonies but there is nothing in the text to indicate anything else about the author.

No. 81. *Paraśurāma* (परशुराम)—A short work known as सगुनौती प्रश्न on the so-called empirical science of prognostics has been noticed. It is written by one परशुराम but whether he is the author or writer of the manuscript cannot be ascertained from the text. It deals with such questions as journey, marriage, service, money-lending, etc. The writer is new and cannot be identified with any of the authors of this name reported before.

No. 82. *Paraśurāma* (परशुराम)—A new writer who has composed a short didactic poem called शिवस्मरण in which all the stanzas have for the burden परसराम शिवराम जपो, यह जन्म अकारण जाता है like the चर्पट मज्जरिक स्तोत्र of शङ्कर. It is full of वैराग्य. The manuscript is dated 1915 and probably it might be the date of composition. The residence of this unknown writer is not given, probably he might belong to Kāngrā District.

No. 83. *Pāyand Bāeg*—A new Muhammedan composer who has written a book on music रागमाला styled औरङ्गजेब विद्यास at the command of the Emperor Aurangzeb. Illustrations of the different Rāgas are given in verses of the author's composition. Pāyandā Beg describes himself as the son of one Sangi Beg belonging to Khwājā Khijri clan of Ahmed khels. Residence is not known but he must have flourished at the Court of the Emperor towards the end of the 17th Century A.D., but Aurangzeb has not been known as a patron of music.

No. 84. *Pohākara* (पोहकर)—The poet पोहकर (पुहकर, पौहकर and in some text as पाहैकर) has been noticed previously—*vide* No. 208 of 1906-8 and No. 48 of 1905 Report as the author of रस रत्न, a romance in fairly good verse describing the love of रंभावती, daughter of राया विजयपाल of Champāvati and Sūra Sena (शूरसेन), a Prince of वैरागढ़ and its happy sequel. The date of composition given in the text is 1673.

No. 85. *Prahlāda* (प्रह्लाद).—This unknown writer has given a metrical version of the well-known 25 tales of Baitāla Pachīsī (बैताल पचीसी). Samvat 1761 is given in the text as the year of composition but the writer says that this work was composed in the reign of Akbar अकबर साहि सिद्ध बरदाई। तिहि के राज यह कथा चलाई। This is evidently wrong as Akbar's reign lasted from 1612-1662. Vinoda mentions one प्रह्लाद (*vide* p. 553) who was born in 1701 and whose poetical period is 1731. He may be identified with the author under notice, provided 1761 is proved to be incorrect.

No. 86. *Pratāpa Sinha Sawāi* (महाराज प्रताप सिंह सवाई)—Mahārāja Sawāi Pratāpa Sinha of Jaipur is a well-known author of several works noticed as No. 78 of 1900, No. 205 α, β, and γ of 1906-8. The work now noticed for the first time is स्नेह विहार describing the love of राधाकृष्ण composed in Samvat 1850. The Mhārāja was not only a great patron of poets and men of letters but an excellent poet himself.

No. 87. *Raghunātha* (रघुनाथ)—The manuscript noticed has been reported previously as रघुनाथ विद्यास—*vide* No. 310 of

1906-8 Report. It is a metrical version of the Sanskrit work on Rhetoric रसमंजरी. The date of manuscript is 1741 but it is said to have been composed in 1667 (*vide* Report 1906-8) and the poet to have flourished in the reign of Emperor Jahāngīr.

No. 88. *Rāma Kavi* (राम कवि)—He is an unknown writer who has composed a verse commentary of the *Rasa Rahasya* (रस रहस्य) of Kulapati Miśra noticed in this report as No. 47. The work has been called फतेसिंह प्रकाश after his patron, Rājā Fateha Sinha, Chief of Ghana, son of Bhāga Sinha, a descendant of the brave Jasa Sinha. Ghana or Ghama probably is an estate in Bharatpur.

No. 89 (a) and (b). *Rāma Chandra Jaina* (रामचंद्र जैन)—Two works on medicine called रामविनोद, and वैद्य विनोद शारंगधर भाषा composed by one Rāmachandra, disciple of Padmaranga or पद्म रंग, have been noticed. The former is incomplete and deals mainly with the diseases of women, the latter is complete and appears to be a regular treatise on medicine based on शारंगधर पद्धति. The date of composition is given as 1726 whereas रामविनोद does not contain any. Rāma Vinoda has been noticed as No. 92 of 1901, 312 of 1906-8 and No. 244 of 1909-11, but the notes are conflicting as regards the period and the identity of the author. The author of the two works noticed is a Jaina and seems to have flourished about 1726.

No. 90. *Rāma Kavi* (रामकवि) or better known as *Kavirāma*—He is a new author whose two works कवि तरंग and राजनीति are now noticed. He describes himself as a Brāhmaṇa (तिष्ठ or तप्य, son of Keśava) who composed his कवि तरङ्ग, a metrical version of तिष्ठ साहसि in 1760 in Rūpar whereas राजनीति is said to be written in 1708 संवत् सरा (सत्र) से समै और अष्ट नीरधार but the couplets giving date of composition are strikingly similar कवि तरंग—संवत् सत्रा सै समै और साठ विचार, मार्गशीर्ष तृतिया अखित सोम शुभ वार राजनीति—संवत् सरा सै समै और अष्ट नीरधार । मार्गशीर्ष तृतीया अधिक सोमवार नीरधार. I am inclined to think that both of these works were rather composed in 1760 than in years as far apart as 1708 and 1760.

No. 91. *Rāmacharanadāsa* (Swami) (रामचरणदास स्वामी)—Five works of Swāmī Rāmacharanadāsajī, the founder of the Rāmasnehi sect of Sādhus of Rājaputānā, have now for the first been noticed.

- (a) चिंतावनी contains moral and spiritual exhortations for the contemplation of Rāma.
- (b) गायनपद has a few pieces composed in various Rāgas.
- (c) मन खंड ग्रंथ deals with moral and spiritual teachings.
- (d) नाम माहात्म्य deals with the importance of नाम or divine meditation.
- (e) रामचरण जी की बानी is a collection of the author's moral and spiritual utterances.

Regarding the date of composition the manuscripts are silent but Samvat 1834 has been put down as it was found in the cover of the bundle which contained the collection. It appears to be approximately true as 1837 has been taken as the date of the works of Swāmī Nawala Rāmaji, his disciple, --vide No. 77 of the Report. Local inquiries suggest that Swāmī Rāmacharanaji belonged to Didawānā, Jodhpur, but Sāhapurā (Rājputānā) has always been taken as the seat of the founder of the Rāmasanehi's. Previous reports and Vinoda do not mention any works by this Sādhu but one Rāmacharana is mentioned as author of (a) अनमै, (b) विश्वासबोध, (c) जिज्ञासुबोध, (d) बाणी, (e) विश्रामबोध समाहिका and his time is given as 1849. Further investigation is required to settle the identity of these names and the point of their time.

No. 92. *Rāmacharanadāsa* (रामचरणदास)—This new work कालज्ञान ग्रंथमाला is a metrical version of the Purāṇi Upākhyāna or moral teachings of दत्तात्रेय addressed to Rājā Alarka on the greatness of time. Nothing is known about the author and his work except that this writer seems to be a Sādhu of Niranjani sect different from No. 91 of this report (स्वामी रामचरणदास) as well as from No. 245 of 1909-11.

No. 93 (a) & (b). Rāma Kṛṣṇa (रामकृष्ण)—Two works of this poet have been noticed, (i) परकीत परीक्षा describing how

Kṛṣṇa tested Rādhā's love, and (ii) प्रेम परीक्षा describing the test of Kṛṣṇa's love by Rādhā. The former has been noticed before as No. 148 of 1909-11 Report and the author is considered to be identical with रामकृष्ण चौधरी alias मान दास who held the Fort of Koṭa Kālinjara (time 1807) and who is author of several works on the various aspects of Kṛṣṇa's life. This does not seem to be quite established and until it is done, it will be better to take them as different. It may be noted that authors No. 77 of 1905 and No. 100 of 1906-8 have been taken as different although the works are identical and further research and a thorough comparison of texts alone can remove all doubts regarding the author's time and identity.

No. 94. *Rāmanātha Nāgara* (रामनाथ नागर)—This new author has written in fairly good verse a "टीका" commentary on रंजन निदान in 1834. The author who styles himself as राम कवि was the son of one Jagannātha of Jullundur and seems to be a Gujarāṭī (Nāgara Brāhmaṇa). The work deals with the diagnosis of diseases.

No. 95. *Rasānanda* (रसानन्द)—This writer has been noticed previously (*vide* No. 260 of 1909-11) as author of संग्राम रत्नाकर describing the राजसूय यज्ञ of युधिष्ठिर at the instance of महाराज बलवंत सिंह of Bharatpur. The present work ब्रजेन्द्र प्रकाश deals with नायिकाभेद, *viz.*, classification of heroes and heroines, and was composed in 1891 as a Vijaya Daśamī present to the Mahārājā.

No. 96. *Ratanhari* (रतनहरि)—He is a new author whose four works have now been noticed for the first time:—

- (i) अयोध्या काण्ड
- (ii) अरण्य काण्ड
- (iii) किष्किन्ध्या काण्ड
- (iv) उत्तर काण्ड

These form a series styled रामलला-संगीत. It is in fairly good verse and has been composed in 1910. Vinoda, p. 1088, mentions one Ratnahari, author of सत्योपाख्यान, which is a Hindi translation of राम रहस्य and which has been composed in 1899.

No. 97. *Sabalā Sinha Chauhāna* (सबल सिंह चौहान)—This author as well as this work have been noticed previously—*vide* No. 224 (a) & (b) of 1906-8 Report and No. 66 of 1904 Report. No date of composition is given in the present manuscript though complete, whereas the report of 1906-8 gives Samvat 1710 (1653 A. D.). Sabalā Sinha Chauhāna is mentioned in the Vinoda as the author of a condensed metrical translation of all the 18 parvas of महाभारत and dates have been given for the composition of the different parvas ranging from 1718 to 1781. Bhīshma parva under notice is said to be composed in 1718 as against 1710 of 1906-8 Report. The author has been believed to be a zemindāra of a village near Etāwāh but I am given to understand that according to a recent find, he is said to belong to Amodhā, district Bastī. The question of conflicting dates, however, requires further confirmation.

No. 98. *Sāindāsa* (साई दास)—He is a new Punjābī author who has composed सिंहफौ, a didactic poem in Punjābī verses arranged according to the Persian alphabet. Nothing is known about the author, his time and date of composition of this work.

No. 99. *Sewādāsa* सेवादास—Five new works of Swāmi Sewādāsa have been noticed

- (a) गुरुमंत्र योग ग्रंथ
- (b) कुण्डलिया
- (c) नाम माहात्म्य योग ग्रंथ
- (d) पद
- (e) सेवादास ग्रंथमाला

all dealing with spiritual and didactic subjects.

Previous reports mention one सेवादास as disciple of Malūk Dāsa of Karā Mānikapura (*vide* No. 327 (a) and (b) of 1906-8 Report and 288 of 1909-11) but nothing is known about the author except that he flourished in the second half of the 17th Century. The works now noticed give no particulars but local inquiries lend weight to the view that he was a Niranjanī

Sādhū, a disciple of Swāmi Haridāsa of Dīdawānā, Jodhpur, and that he composed these works about 1540. It is remarkable that the work here noticed as सेवादास ग्रंथसंग्रहा agrees in the beginning with the work सेवादास की बानी reported as No. 288 of 1909-11, but the concluding extract does not agree. But this may be due to an additional अरती tacked on to the Bānī. No mention is made of the time of the author in the Vinoda.

No. 100. *Sivanātha Dwivedi* (शिवनाथ द्विवेदी)—He is a known author whose work रसवृष्टि is noticed here for the first time. It seems to be a high class work on rhetoric, dealing with the beauties of composition, classification of heroes and heroines, sentiment, etc. Though रसवृष्टि has not been noticed before, yet the author finds mention in No. 161 of 1909-11 Report when नख शिख is attributed to one कुशल सिंह in conjunction with Sivanātha शिवनाथ. It is unfortunate that the first page of the present manuscript is missing but we know that the work was composed in 1828 and that the author belonged to Kirsi, district Bārābankī (Oudh), and was patronised by one Kuśala Sinha Sirmaur of Panwanwā, to whom this work was dedicated. The similarity of रसवृष्टि with नख शिख is discussed in the body of the Report.

No. 101. *Śivarāma* (शिवराम)—He is an unknown author whose हिकमत लक्षणावली, an ordinary work on medicine based on चरक, has now been noticed. It is written in eastern Punjābī. The work is incomplete and from this nothing can be known about the author and the time.

No. 102. *Siddhanātha* (सिद्धनाथ)—An incomplete, incorrect and enigmatic manuscript was noticed as being a work on medicine रसरत्नाकर by one Siddhanātha of whom nothing is known.

No. 103. *Somanātha* (सोमनाथ)—He is a well-known author whose work styled रसपियूष or रसपियूषविधि now noticed has been reported previously as No. 298 of 1909-11 Report. It is a recognised treatise on rhetoric and composition and has been highly spoken of in the Vinoda. The date of composition is clearly given as 1794. The author has given a clear राजवंश

and कविवंश and according to it we learn that Somanātha was a Māthura Brāhmaṇa, son of Rājārāma (not Nila Kantha as given in 1909-11 Report) and that he was patronised by Mahārāja Kumara Pratāpasinha, one of the sons of Mahārāja Badana Sinha of Bharatpur (Braja). It is not known how Pratāpa Sinha is described as Mahārāja Pratāpa Sinha of Alwār and Bharatpur, *vide* No. 298 of 1909-11, No. 47 of 1904 and Vinod, p. 704.

No. 104. *Sumatinātha* (सुमतिनाथ)—He is a new Jain author whose work ज्ञानकला now noticed was composed in 1722. It deals with the religious tenets of Jainism as regards salvation and renunciation. Sumatinātha is said to belong to the खरतरगच्छ of Multān and was patronised by one Chahada Mala.

No. 105. *Sundara* (सुन्दर)—The manuscript of चैराट पर्व is a metrical version of विराट पर्व of महाभारत and was composed in 1681. There are several authors of this name in the reports and it is not easy to identify the author of the work under notice. The choice would fall between (i) Sundara or Sundardās of Gwālīor, author of सुन्दरशृङ्गार, composed in 1688, and (ii) Sundara, son of Sāhamala, who wrote रुक्मांगद की एकादशी कथा (*vide* No. 334 of 1906-8) in 1767. Extracts of the latter being not available in the report for comparison the author of विराटपर्व and सुन्दरशृङ्गार may be taken as identical unless the contrary is established.

No. 106. *Sundara* (सुन्दर)—A new work called सिंहलकुमार चौपई or चरित्र beginning with the story of सुदामा (probably a separate work सुदामा चरित्र by the same author) has been noticed. It is composed by one Sundara, a Jain author, who calls himself a disciple of जिनसिंहसूरि. He is described as a resident of Meratā, though he formerly belonged to Jaisalmer. The work was composed in 1600 at the instance of one अमोलक दानाध्यक्ष. The text is not clear and is a mixture of Mārwarī dialect. The work describes the renunciation of a prince सिंहलकुमार along with his wife and his retirement to the forest for practising austerities.

No. 107. *Sundaradāsa* (सुन्दरदास)—Four works by this famous Dādūpanthī poet and devotee have been noticed in the years under report.

(a) ज्ञानसमुद्र propounding the oneness of God, a philosophical treatise in the form of गुरु शिष्य संवाद, a dialogue between pupil and preceptor. The manuscript is complete but does not contain the date couplet found in No. 34 of 1903, which has been wrongly attributed to Sundaradāsa of Gwālior. The date of composition is 1710 “संवत् सत्रह से गये वर्ष दशोत्तर और । भाद्रव सुदि एकादशी वासुर शिरमौर ।” This work has been noticed under No. 311 (a) of 1909-11 as ज्ञानसागर but the text does not agree with the ज्ञानसमुद्र of 1903 or the present report. I venture to think that the author of ज्ञानसागर is not the Dādūpanthī saint but another सुन्दरदास probably of Gwālior. Unfortunately beginning and end extracts of manuscript found as No. 242 (b) of 1906-8 (ज्ञानसमुद्र) are not available and No. 165 of 1902 is also incomplete.

(b) सुन्दर सत भाषा is an incomplete manuscript, the beginning extract of which agrees with the beginning of सुन्दर सवैया noticed as No. 25 of 1902 but the end extracts are different. This extract is also quoted in Vinoda, p. 415.

(c) सुन्दर सवैया was noticed previously as No. 242 (a) of 1906-8 and No. 25 of 1902, but the present manuscript is incomplete both in the beginning and the end and is therefore useless for comparison. It deals with the importance of moral and spiritual knowledge and renunciation.

(d) विचारमाला was noticed as No. 311 (c) of 1909-11 but the present manuscript being incomplete cannot be compared. The couplet with which

the end extract begins in the Report of 1909-11 is curiously found in the beginning of the present manuscript. It might be a repetition or one of the freaks of the amanuensis. There is still much confusion regarding the identity, residence, time and writings of this Dādūpanthī poet. Vivaran, which is a digest of all the reports, describes him as son of one शाह परमानन्द of Dausā in Jaipur State and being a खण्डेलवाल वैश्य by caste and his time being 1653-1746. The report of 1909-11 calls him a Dhūsara (Bāniā or Brāhmaṇa). Samvat 1660 is taken as the death of Swāmi Dādūdayāla but there is a गुरु संवत् given in the concluding portion of ज्ञानसमुद्र reported as No. 34 of 1903, according to which Samvat 1692 would be the commencement of गुरु संवत् (after Dādū's name). It might be the year of Sundara Dāsa's initiation but we are told that this great saint left home at the age of 11 (Vinoda, p. 416). Report of 1906-8 (*vide* No. 242) describes him as a Brāhmaṇa of Mārwar whereas 1903 report makes him a resident of Gwālīor who attended the court of Sāhajāhān. There is some overlapping in the works of this Dādūpanthī poet and the other Sundara Dāsa of Sāhajāhān. This confusion is only for future research to clear up.

No. 108. *Surata* (सुरत)—He is an unknown Jain author now noticed who has composed a बाराषढ़ी collection of verses beginning with each letter of the Nāgarī alphabet. The subject is didactic ज्ञानोपदेश and devotion to जिन देव. Except that the manuscript is dated 1903, no further particulars are available.

No. 109 *Surati Mīśra* (सुरति मिश्र)—He is a well-known author of several commentaries of works on rhetoric. The work now noticed is जेरावर प्रकाश, a commentary on the

famous रसिक प्रिया of Keśava. It was composed in 1800 for Mahārāja Zorāwāra Sinha of Bikaner by whom the author was patronised. No. 243 (d) of 1906-8 report noticed as रसिक प्रिया टीका is in reality identical with Zorāwāra Prakāśa were reported. It is noteworthy that the राजवंश वर्णन given in this work is slightly different from the one given by Todd in his Rājasthāna. For further particulars of the author see previous reports No. 86 of 1901, No. 96 of 1902, No. 104 of 1903, No. 243, a, b, c, d of 1906-8.

No. 110(a). *Tahakana Kavi* (टहकन कवि)—Two manuscripts of अश्वमेधभाष्य by this author have been noticed. Tahakana Kavi was a Choprā Khattri of Jalālapura [(ज) जालपुर], Punjab. He was son of Rangiladāsa and devoted to Kṛṣṇa (कृष्णभक्त). This work which is a metrical version of the अश्वमेध यज्ञ of महाभारत was composed in 1726 after listening to the Sanskrit text. He has been noticed in the Vinod, p. 1034, as author of पाण्डव का यज्ञ and also in शिवसिंह सरोज but no further particulars are given.

No. 111. *Tanasukha* (तनसुख)—An incomplete work on शालिहोत्र, horse surgery (science of horses and their treatment), has been noticed. It purports to be the work of one नकुलाचार्य which has been translated by लाला तनसुख in 1920 for one चौबे नरसिंह सहाय. Report of 1909-11 has also noticed one शालिहोत्र by नकुल in Hindī. It appears there was some standard Sanskrit treatise based on the system of horse surgery founded by Nakula, one of the Pāndavas who was reputed as a great expert of horses. The Hindī versions are based on the Sanskrit text which has not been traced. The date of the present manuscript is 1920.

No. 112. *Tulasī Dāsa Goswāmī* (तुलसीदास जी गुसाईं)—6 manuscripts of the famous Goswāmī Tulasī Dāsa Jī have been noticed. All of these have been previously reported and published. Date of composition is given only in one manuscript, viz., (e) below.

(a) दोहावली—The manuscript is incomplete and its extent is estimated to be 612 ślokas, whereas

No. 62 of 1904 contains only 425 and No. 323 (b) of 1909-11 as many as 790. It may be noted that the beginning of the present manuscript agrees with No. 62 of 1904 but not with No. 323 (b) except for one couplet, though the latter is said to be complete.

- (b) गीतावली रामायण—This is also incomplete, containing about 1,000 ślokas all dealing with Rāmāyaṇa बालकाण्ड. It was noticed as No. 90 of 1904 which is estimated to have about 2,300 ślokas. The extracts, of course, cannot agree.
- (c) हनुमान चालीसा is well-known and has been published though not noticed before. The manuscript is incomplete.
- (d) श्री कृष्ण चरित्र—This manuscript is complete and agrees with one noticed as No. 323 (e) of 1909-11.

- (e) रामाज्ञा ग्रन्थ—This is complete and agrees with No. 323 (h) of 1909-11 (titled सगुनावली) and with No. 87 of 1903 रामाज्ञा सगुनैस्ती and No. 245 (d) of 1906-8 (*vide* Report 1906-8). The work deals with the way to find answer to questions in order to decide matters (सगुन). The most noticeable feature of the present manuscript is that it is stated to be in Goswāmiji's own handwriting and is dated as 1655 (see 608 of Report).

- (f) सपदेश a complete manuscript which agrees with No. 323 (f) of 1909.

No. 113. *Ukka Kavi or Bishi* (उक्क कवि or कवि)—The work भड्डली ग्रन्थ now noticed is said to be composed in 1700 by उक्क and deals with prognostic astrological predictions according to भड्डली. Whether any भड्डली ever existed or not may be a matter of doubt but he certainly lives in tradition as an infallible rural soothsayer. There is a भड्डली पुराण noticed as No. 98 of 1900. The extracts do not give the date of

composition but उक is repeated as उक कहे हे भड्डलि मेह नहीं दिन साढ. Ukka might be a Jaina astronomer. The dialect is eastern Rajputanī and resembles Rewārī side.

No. 114. *Vyāsajī* (व्यास जी)—The work now noticed is व्यास कृत उपदेश दोहा or व्यास जी के उपदेश. It appeared to be new but on comparison with No. 118 (c) of 1906-8 it was found the end extracts in both contained the identical couplets even having the same serial numbers. The beginning extracts were different but as to that No. 332 (α) व्यास जी की बानी of 1909-11 and No. 118 (c) of 1906-8 also differ at the end though they agree in the beginning. At any rate, there is no doubt the author is the Vyāsajī of Orohhā who retired to Brindābana to lead a devotee's life and who founded the Hari Vyāsī sect. The present manuscript gives no date of composition of the writer or date of manuscript but earlier reports have taken 1612 (Report 1909-11) and Vinoda gives 1685.

No. 115. *Devī Sahāya Śukla* (देवी सहाय शुक्ल)—7 works of this modern author have been noticed.

- (a) गजलादि संग्रह contains miscellaneous collections but mainly consisting of religious controversy.
- (b) ख्याल, a whimsical miscellany containing astrology (रमल), science of dice augury and pulse knowledge. The manuscript is incomplete.
- (c) Kosha, an incomplete lexicon or dictionary.
- (d) लघुसिद्धान्त कौमुदी टीका a tikā of लघुसिद्धान्त कौमुदी an elementary Sanskrit grammar on the lines of Pāṇinī. It is a complete work composed in 1958 and gives some information regarding the author.
- (e) पौराणिक संग्रह, a miscellaneous collection of Paurāṇic stories and legends along with fragments on medicine and veterinary science. It is incomplete.
- (f) संग्रह, an incomplete collection, containing a tract in castes, Pauranic legends, राजनीति and भोजप्रबन्ध.
- (g) वेदप्रवृत्ति, an incomplete manuscript which purports to be a contradiction of Swāmī Dayānanda's Vedic system.

Except Nos. *d* and *g*, all of these contain heterogeneous material more like essays than any systematic work. Except No. *d* all these works are silent as to the particulars of the author. From No. *f*, we gather that the author was an Audichya (औदीच्य ब्राह्मण). He calls himself a Sukla in all his works and from No. *d* we learn that he was son of one ईश्वरीसहाय and brother of गंगासहाय, resident of village नन्दग्राम, Nārnaul, situated towards the west of Delhi. Local inquiries indicate that he died only recently. At any rate the commentary on लघुसिद्धान्त कैमुदी was written in 1958 and that he was a Sanskrit and Hindi Pandita. There is one लाला देवीसहाय whose bhajans are noticed as No. 69 of 1909-11. He might be the कायस्थ mentioned in the Vinoda at page 1471 but at page 1473 a Brāhmaṇa देवीसहाय, deceased, is mentioned as a prose writer.

No. 116 (*a*) and (*b*). *Gopāla Lāla* (गोपाल लाल)—This writer has merely compiled in 1911 miscellaneous verses of some of the well-known poets, such as Deva, Giridhara, Pratāpa, etc., in his अस्फुटिक (स्फुट) कवित्त addressed to deities like दुर्गा, गंगा, यमुना, रामचन्द्र, etc. The other work noticed is वैराग्य शक्ति which gives an account of Mahārāja Narendra Sinha of Paṭiālā and of the death of युवराज खुराज सिंह who was killed in battle probably against the Marahattās. There are some verses dealing with वैराग्य (renunciation). This compiler seems to be an inhabitant of Paṭiālā attached to the Court.

No. 117. *Īśvara Kavi* (ईश्वर कवि)—He is a new author whose two works are here noticed.

(*a*) चित्र चन्द्रिका, a work composed in 1917 at the instance of Mahārāṇā Bhagawant Sinha of Dholpur. The work deals with the laws and beauties of poetical composition.

(*b*) नरेन्द्र भूषण, a panegyric on Mahārājā Narendra Sinha of Paṭiālā, a brother-in-law of the Mahārāṇā of Dholpur and a great patron of poets. The work has some historical value as Narendra Sinha ruled between 1902-1919, and is said to be composed in 1913.

No. 118. *Rāmadatta*—He is said to be a poet and devotee, resident of Nārnaul, who died only 20 years ago. He was a Gauṛa Brāhmaṇa. The work consists of fairly good verses composed as devotional songs addressed to Kṛṣṇa or dealing with Kṛṣṇa's life.

No. 119. *Śrīdhara*—This new drama दया कुमार is composed by Pandita Śrīdhara Sāstrī who is a practising Vaidya Sāstrī of Nārnaul, Paṭiālā. He is a Gauṛa Brāhmaṇa. The drama was composed in 1977.

APPENDIX II.

List of Works discovered, of which the authorship cannot be traced.

1. अमृत सागर वचनिका. It is an incomplete work containing a digest of diseases, their diagnosis and treatment based on Amritasāgara, a treatise composed by Mahārājā Sawāi Pratāpa Sinha of Jaipur. Amritasāgara, though not noticed, is reputed to be a work of some merit written on the authority of such standard texts as चरक, सुश्रुत, वाग्भट्ट, भावप्रकाश, आत्रेय. The dialect is Jaipurī (Dhūndhārī).

2. अनवारुल रमल. It is an incomplete work which appears to be a transliteration of an Urdu or Persian tract.

3. बंजारहनामा. It is the well-known set of verses on the instability of all things worldly—सब ठाढ़ पड़ा रह जावेगा जब लाढ़ चलेगा बंजारा.

4. दीपावतार. It is a complete work on treatment of diseases by medicine and mantra. The mantric method seems predominant. The manuscript is dated 1983.

5. चितवणी. The work consists of miscellaneous verses concerning flowers, rāgas, fruits and birds. The dialect is Mārawārī and the manuscript is dated 1839.

6. एकादशी माहात्म्य. A work in Mārawārī dialect on the sanctity of observing the fast of all the Ekādasis (11th days) of the 12 months of the year. The date of the manuscript is 1839.

7. गीता माहात्म्य. It deals with the sanctity and religious aspect of श्रीमद्भगवद्गीता and all its chapters.

8. इन्द्रजाल. It is a complete work dealing with various hypnotic and occult devices of achieving various worldly ends.

9. कर्मविपाक. A work on astrology dealing with the effects of various signs of the Zodiac on the life of men and women. The manuscript is dated 1793.

10. पंच संख. A popular version in 5 cantos of Paurāṇic theology meant to cater to the requirements of the uneducated—the kind of thing that passes for ancient folklore among the villagers.

11. पर्याय शब्दावली. The manuscript is written by one Tholu who appears to belong to Kāngrā. The work consists of a lexicon of synonymous terms. It was composed in Samvat 1814 and the manuscript was copied in the same year.

12. रमल भाषा. This is a work on रमल, the science of dice augury by राम कृष्ण श्रीधर son of one गिरिवर लाल, resident of Rāmanagar. It is a mixture of incorrect Sanskrit and ordinary vernacular. The date of composition is 1809 and the manuscript was copied in the same year.

13. रमल ग्रंथ. This seems to be a mixture Lile dialect (Kāngri) and Hindī.

14. रत्न परीक्षा. This is a short treatise on precious stones, such as diamonds, pearls, emeralds, etc. This work is noticed for the first time. It appears to be an incomplete copy of a valuable treatise dealing with the sources, value and identification of the precious stones.

15. शठकोप विवरण. This incomplete work based on some Paurāṇic legend describes the deeds of one शठकोप (not शठकोप as the title notice gives). It begins with an account of Rājā Pāṇdu and his son, विजय सिंह.

16. शुक बहत्तरी. This is an incomplete version in prose of some Sanskrit collection of tales put in the mouth of a parrot of the same type as तोता मैना का किस्सा.

17. सिंहासन बत्तीसी. 32 tales recited to Rājā Bhoja of Ujjain.

18. सूरज कथा. A prose version of the Paurāṇic legend of Sun's origin and greatness.

19. स्वरोदय शास्त्र. This complete work describes the great powers acquired by a proper knowledge of breath (स्वर), the various systems of breath control and restrictions in imparting knowledge to others. The manuscript is dated 1883.

20. शिव स्तोत्र. It is an Āratī (आरती) of Shiva Durgā, etc.

21. वैद्यक ग्रंथ. A collection of receipts for the treatment of various diseases.

22. योगवाशिष्ठ. The notice describes this work as complete though it appears to be only the निर्वाण प्रकरण. It is a philosophical work containing metaphysical and didactic discussions on the nature of soul, God, heavens and hell, etc. The manuscript is dated 1856 and is incorrect.

APPENDIX III.

Names of Authors.

Agradāsa	...	1	Gangadāsa	...	30
Alī Rasika Govinda	...	2	Gangārāma Yatī	...	31
Amaranātha	...	3	Gopāla	...	44
Amolaka	...	4	Gopāla Lāla	...	116
Ānanda Kavi	...	5	Gopālarāi	...	32
Ānanda Kiśora	...	76	Gorakhanāthajī	...	33
Ānanda Giri	...	6	Govinda Kavi	...	34
Anāthadāsa	...	7	Hari Vallabha	...	35
Anemānanda Swāmi	...	8	Haricharanadāsa	...	36
Ātmārāma	...	9	Haridāsa	...	37
Bakhatega	...	10	Harirāmadāsa (Niranjanī)	...	38
Bālakarāma	...	11	Hrsha Kirti Sūri	...	39
Baladevadāsa	...	12	Hemarāja	...	40
Bhagawānadāsa	...	13	Hridayarāma	...	41
Bhikhārīdāsa	...	22	Īswara Kavi	...	117
Bihārīlāla	...	14	Jagannātha	...	42
Chandrakīrti	...	17	Jagannātha <i>alias</i> Rūpālo	...	43
Charanadāsa	...	18	Jana Anātha	...	7
Chaturabhujadāsa	...	19	Jana Gopāla <i>alias</i> Gopāla	...	44
Chaturadāsa	...	20	Janārdana Bhaṭṭa	...	45
Chintāmaṇi	...	21	Jaya Kṛṣṇa	...	46
Dāsa Kavi	...	22	Jayasukha	...	47
Datta Lāla <i>alias</i> Datta	...	23	Jina Sūra sinha	...	48
Deva	...	25	Jodharāja	...	49
Deva Kavi (Devīdatta)	...	24	Jugati Rāya	...	50
Devīdatta	...	26	Kabīradāsa	...	51
Devī Sahāya Sukla	...	115	Kālidāsa Trivedī	...	52
Dhiraja Rāma	...	27	Kavīndrāchārya	...	53
Dhyānadāsa	...	28	Keśavadāsa	...	54
Dīpa Chanda	...	29	Keśodāsa	...	55

Kṛṣṇa Kavi	...	56	Rāma Chandra Jaina	...	89
Kulapati Miśra	...	57	Rāmacharanadāsa Swāmī	...	91
Kunja	...	58	Rāmacharanadāsa	...	92
dāsa	...	58	Rāmadatta	...	118
Lālachandra	...	59	Rāma Kavi	...	88
Mādhavadāsa	...	60	Rāma Kavi	...	90
Mādhuridāsa	...	61	Rāma Kṛṣṇa	...	93
Malla Kavi	...	62	Rāmanātha Nāgara	...	94
Malūkachanda	...	63	Rasānanda	...	95
Matirāma	...	64	Ratanhari	...	96
Megh Muni <i>alias</i> Muni	...	65	Sabala Sinha Chauhāna	...	97
Megharāja	...	65	Sāindāsa	...	98
Mukunda Bhārati	...	66	Sewādāsa	...	99
Muni Māhārāja	...	67	Siddhanātha	...	102
Muralīdhara	...	68	Sivanātha Dwivedi	...	100
Nāgarīdāsa	...	69	Sivarama	...	101
Nānaka	...	70	Somanātha	...	103
Nānakadāsa	...	71	Srīdhara	...	119
Nandadāsa	...	72	Sumatinātha	...	104
Nārāyana	...	73	Sundara	...	105
Nasīra Sāha	...	74	Sundara	...	106
Nayana Sukha	...	75	Sundaradāsa	...	107
Nawala Kiśora	...	76	Sūrata	...	108
Nawala Rāma Swāmī	...	77	Sūrati Miśra	...	109
Nityānanda	...	78	Tahakana Kavi	...	110
Orilāla	...	79	Tanasukha	...	111
Paduma	...	80	Tulasīdāsa Goswāmī	...	112
Paraśurāma	...	81	Ukka Kavi or Rishi	...	113
Paraśurāma	...	82	Vinodī	...	59
Pāyandā Bega	...	83	Vyāsajī	...	114
Pohakara	...	84	Vīra Kavi	...	15
Prahalāda	...	85	Viṭṭhala Vipula <i>alias</i>	...	16
Pratāpa Sinha Sawāī	...	86	Goswāmī Viṭṭhala-	...	
Raghunātha	...	87	nātha, Viṭṭhaleśwara,	...	
			or Viṭṭhala	...	16

